THE BUILDER

A RECORD OF ARCHITECTURE AND CONSTRUCTION.

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ARCHITECTURE AT THE ROYAL ACADEMY.

THIS year's exhibition of architectural work is unusually interesting, for two reasons: the first, that photographic views have been admitted, a change which will meet the wishes of most architects; while the second is a direct consequence of the admission of photographs, and is that a large number of the exhibits are of buildings which have been erected a considerable time, whose authors would, in all probability, not have sent drawings of subjects previously illustrated by drawings in former exhibitions. We are thus able to form a general impression of the trend of contemporary design, an impression which helps to crystallise convictions which have been more or less tentatively held previously. Admittedly, we should like to see the establishment of a type of traditional design, a common vogue of expression among architects; but the possibility of doing so to the extent known in past ages depends on the establishment of a school of common craftsmanship, which may be an impossibility under modern conditions. Two hundred and fifty years ago, a joiner, left to his own devices, would produce a well-designed door, fanlight or door head, cruder perhaps than that to which the architect gave special attention, but still characteristic and good. To-day this is not so, and the workman can only safely carry out work to details given, and therefore can carry out any type of work equally well. It follows that all depends on the architect's skill, and since we are in a measure "heirs of all the ages," which may be said to be brought equally near to us by the aid of research, it follows that the individual bias of the architect is of far greater relative importance, and should, if pronounced, have greater free play than most architects allow themselves. Who, for example, seeing the admirable group of buildings designed by Mr. Hare at Bangor, and knowing his Oxford Municipal Buildings and County Offices at Stafford, and comparing them with some of his essays of a more classical type, could doubt that his pronounced pleasure and enjoyment is in a type of design which may be said to become most classical in such a building as the Ashmolean Museum at Oxford? Or who, knowing Sir Aston Webb's Blue Coat School, his French Protestant Church in Soho, or the Victoria Courts at Birmingham, could doubt that he is in more sympathy of feeling with a freer and more elastic style than that general to-day? We should regret to see Mr. Ernest Newton attempt a more classical rendering of design than that in which he has gained eminence, for he gives his houses a delicate note of architectural distinction which is poised delightfully between stateliness and picturesqueness, and it is the individualism given by the bias of the designer of strongly marked predilections which must enrich the architecture of the age. Most will tend wisely to follow a certain vogue, because they have not sufficiently strong individuality to plough a lonely furrow, but until, and unless, a revived craftsmanship enable architects to get work carried out better if of one type than another, we believe it would be wiser to let individual eclecticism have freer play. Mr. Lutyens' work gains because, whether classical or free in type, we feel its lines are governed by precedent in so far only as precedent appeals to the designer, and he has, as we are constantly noticing, thrown it entirely on one side as though he were a free agent—as all should be if freedom arises from thought, and not from a desire to be eccentric.

The Architectural Room has not in any previous year looked so well, and the hanging committee have done their work with great judgment, the variations given by drawings and photographs combined being entirely pleasing, and in no way producing a discordant result.

The most notable of the work shown is that of Mr. Lutyens, who sends three photographs of Heathcote, Ilkley, in the design of which he has shown his great knowledge of classical composition and planning (Nos. 1,394 and 1,408), two fine colour drawings of a large Spanish house, built round a central patio, a design which indicates his power of expressing local characteristics, and very dignified and simple in its massing and character; and (No. 1,461*) the British School at Rome, a finely laid out quadrangular mass with four pavilions at the outer angles and a colonnaded entrance surmounted by a pediment. The character throughout is simple, restrained and thoroughly appropriate to its purpose. Sir Aston Webb is represented by photographs of several of his later buildings, which we have illustrated in past years: No. 1,453, the Imperial College of Science; No. 1,455, the Goldsmiths' Extension of the City and Guilds Institute; and No. 1,464, the central feature of the Victoria and Albert Museum; while No. 1,348, Worksop College Chapel, and No. 1,416*, No. 35, Porchester-terrace, are two pleasing examples of work of a smaller character. Mr. Reginald Blomfield sends a photograph of La Trinité, Jersey—a delightful characteristic manor-house, built in granite, a considerable proportion of the building being old, surmounted by the steep slate roof characteristic of northern France; No. 1,433,* proposed additions to Sherborne School, shown in a rather weak pencil drawing; and No. 1439,* New Public Library at Lincoln, a simple one-storied building of good proportion, the centre of which is surmounted by a lead dome.

Mr. Ernest Newton sends No. 1 376, Luckley, Wokingham; No. 1,383, Ardenrun Place, Blindley Heath; and No. 1391, Upton Grey Manor—all of which have been illustrated before, but which we are pleased to see again, since they are examples of the best domestic design of modern times, and work which will live in the history of the art. Sir Ernest George is represented by No. 1,466, the Royal Academy of Music, and by two very pleasing water-colours: No. 804, "The Seine at Rouen," and No. 922, "Black Angers." Messrs. Romaine Walker & Jenkins send interesting photographs illustrating some of their work, which is characterised by its refinement and dignity: No. 1,398 is the new centre to the garden front and staircase hall, Knowsley Hall; No. 1,400, alterations and additions, Buckland, Berkshire; and No. 1,406, new staircase and gallery, Painted Hall, Chatsworth. In after years it will be a vexed question for archaeologists to settle in many cases as to what was the original building, and what the alterations and additions made by Mr. Romaine Walker, owing to the subtle sense of fitness shown in his work, as he never attempts to set the mark of personal individuality on design for the sake of doing so, a rock on which many suffer shipwreck. We have already fully illustrated and commented on Mr. Robert Atkinson's fine scheme for Bath, which is illustrated by two large drawings (Nos. 1,315 and 1,316) and we trust that, after the war, the city will make use of his ability and carry out one of the finest schemes for development which have ever been made.

Mr. Paul Waterhouse adheres to his "Greek manner," of which No. 1,306, Prudential Buildings, Leicester, and No. 1,323*, "Study for a District Office," are typical. The first, a photograph, shows a dignified centre feature with Doric columns and pediments; we feel that the square proportion of

* Illustrated in this or subsequent issues.

the window openings mars an otherwise good composition. The second subject is represented by a very pleasing water colour, and indicates how much picturesqueness may be obtained out of very severe elements. The National Library of Wales at Aberystwyth, won in competition by Mr. Sydney K. Greenslade, is illustrated by views of the Stock Room Blocks (Nos. 1,307 and 1,308). The architect's work always contains an element of the unexpected, but this, in common with all his work, is marked by great refinement and, if the proportions are somewhat attenuated, is nevertheless very pleasing. The Central Colonnade in the Great Hall of the Manchester Royal Exchange (No. 1,311) is illustrated by a good water-colour drawing. Messrs. Bradshaw & Gass were handicapped by the necessities involved in making an addition to an existing building. Messrs. Buckland, Haywood & Farmer, are represented by a design for new Entrance Buildings for a large Factory at Birmingham (Nos. 1,312*), a very pleasing example of the niceties of axial planning. Maher Lodge, Dormans, Surrey (No. 1,314) by Lieut. J. S. S. Naylor, is a cleverly-planned and picturesque house with canted wings. Mr. Ernest W. Marshall sends a drawing of a stone house with slated roofs (No. 1,314), the pitch of which is a little unfortunate, being too steep or not steep enough for architectural effect. Mr. Charles W. English sends a drawing of Buildings for Waterworks at Baden-Baden (No. 1,319) in which he has dealt with the subject in a modified type of modern German design. Mr. Brierley is represented by three photographs: No. 1,321*, London Joint Stock Bank, Newcastle, a dignified and pleasing Renaissance essay; No. 1,430*, the dining-room, Normanby Park, Lincolnshire, and No. 1,440*, a house at Sittingbourne, both admirable examples of quiet and dignified detail. No. 1,324, Charing Cross to Baghdad, and No. 1,326, Charing Cross Improvement Scheme, by Mr. T. Raffles Davison and Mr. Barclay Niven, are imaginative views of a great scheme shown by two delightful crayon drawings of Mr. Raffles Davison. We like the little vision of Baghdad seen above the haze of London, which makes us wish that Mr. Davison would indulge in an Arabian Nights Dream, also in crayon. Mr. Charles Blomfield's Memorial to Lord Strathcona (No. 1,327) takes the form of a simple organ and choir stalls. No. 1,328, Cardiff Technical College, by Messrs. Ivor Jones and Percy Thomas, is among the best of several fine buildings in Cathays Park. Mr. Temple Moore is not this year represented by his most striking work, but in Nos. 1,335 and 1,336, St. Peter's Church, Barnsley, he gives us examples of his skill in dealing with church interiors; while No. 1,346, a frame containing four views of St. Wilfrid's, Harrogate, furnishes examples of a fine early Gothic type of church not often adopted now. Mr. Arthur Young is successful in his New Roman Catholic Church of St. Mary Magdalene, Bexhill, a strongly conceived church of good proportions, with a massive centre tower.

Mr. G. H. Fellowes Prynne sends two examples of elaborate detail: a wrought iron and bronze rood screen, Christ Church, Epsom (No. 1,343), and a new rood screen and restored chancel, St. Columb's, Cornwall, both of them elaborate and academical in type. Mr. W. Caröe sends a drawing of the Founder's Tomb, Washington Cathedral (No. 1,332*), an elaborate fifteenth century design rather unhappily framed in the crude surroundings of the Cathedral, a finely executed and designed altar and reredos for All Saints', Gresford (No. 1,358), and a large photograph of the University College of South Wales, showing the Library front to the Quadrangle (No. 1,475*). We are sorry that the architect did not design this important building in the free rendering of Tudor which he has most sympathy with; the compromise with a current vogue with which the designer has not full sympathy seldom produces the happiest results. St. Barnabas' Church, Mitcham, Surrey (No. 1,337), which we have already illustrated, is an excellent example of Mr. Burke Downing's skill and knowledge. Mr. Cecil Hare is represented by three subjects: an alabaster reredos, Yoxall Church, Staffordshire (No. 1,350), a stone reredos for Esclusham Church, Wrexham (both strongly reminiscent of Bodley's work), and exterior alterations President's Lodge, Queens' College, Cambridge, showing a skilful piece of restoration on which the plaster which covered the old timbered front is removed. Messrs. Bradshaw, Gass & Hope are represented by the Manchester Cotton Exchange, already referred to, Medak Church, India (No. 1,345), a clever example of the "monolith" type of design, and by their design for the Manchester Library and Art Gallery (No. 1,462), for which they obtained a premium in the recent competition. St. Barnabas' Mission Church, Shacklewell, London (No. 1,356*), by Mr. Charles H. Reilly, though very simple, is unusually full of character and one of the best of the ecclesiastical works submitted. Mr. Arnold Mitchell's exhibits are Parish Hall, Holme Lacy, a half-timbered Gothic rendering, picturesque and pleasing, but shown in a somewhat spotty perspective view, and St. Mary's Church Room, East Grinstead, a simpler composition with a large semicircular window. Another excellent eclesiastical design shown in a very effective drawing by Mr. Gascoigne is a design for a school chapel at Bognor, by Mr. Percy Freeman (No. 1,362), while the completion of the Western Towers of Edinburgh Cathedral (No. 1,346), by Mr. C. M. Oldrid Scott, is presented in another magnificent drawing by the same draughtsman.

The long centre wall opposite the entrance is mostly occupied by works of a domestic character, among which are the works by Messrs. Lutyens, Newton, and Romaine Walker, to which we have already alluded. Among other works we may mention the Whiteley Homes (No. 1,377), by Mr. Mervyn Macartney, pleasing though a little thin in effect; Townsend House and Estcourt House, Kensington (No. 1,382), by Mr. Edward Warren; Hockley Sole Manor (No. 1,387*), by the late Lieut. Philip E. Webb, R.E.; a pleasing and carefully conceived piece of domestic design shown in an admirable pen and ink drawing by Mr. T. Raffles Davison; a garden house at the end of a terrace (No. 1,390), by Captain Maurice E. Webb, R.E., a good and appropriate piece of garden architecture.

The Drawing-room, Framlingham Hall (No. 1,389) by Mr. George J. Skipper, is an exquisite little bit of interior design, very delicate and characteristic. Woodland Court, Amersham (No. 1,393) by Mr. Harold Trimnel, shows a well-balanced picturesque house, but we wish the half-timbering had been omitted. We do not care for Messrs. Ashley & Newman's house at Hampstead (No. 1,401), as it seems to us to be too greatly cut up. Mr. Edward B. Maufe sends photographs of Kelling Hall, Norfolk (Nos. 1,397 and 1,405), which show a pleasing sense of proportion and evidence of much careful study. We regret the slight affectation which leads architects to try to eliminate projections in chimney heads, and to exaggerate them by carrying brick projections out at the eaves, by a number of the courses. Messrs. Niven and Wigglesworth send a very clever piece of interior Renaissance detail in No. 1,402, but we should have liked to see much more of anything so good as the house from which it is taken must be. The Alfred East Gallery, Kettering (No. 1,410) by Messrs. Gotch & Saunders, is a most pleasing and interesting example of composition and detail. Lloyd's Bank, Andover (No. 1,385*) is a characteristic example of Mr. Horace Field's works. Messrs. Tubbs, Messer & Poulter send several domestic designs, marked by the strong individuality which distinguishes their designs. "Bassetts," Farnborough, Kent (No. 1,417) shows the entrance front of a very picturesquely designed house by Captain Maurice Webb, which is entirely successful in its combination of timbering and brickwork, though we could wish for more massive chimney stacks which would have been more in scale with the rest of the design. Additions to Horton Priory (No. 1,428) by Mr. George Hornblower, show a corner of a very pleasing stone-house, quietly and carefully designed, and we regret that more views of it were not sent.

Eyford Park, Gloucestershire (No. 1,429*), by Mr. E. Guy Dawber is an excellent example of interesting design, based on traditional types, while in Nos. 1,435* we have Mr. Dawber's design for the Boys' House and Masters' Wings of the Lord Wandsworth Institution, which are admirable both in scale and detail, and among the best work shown this year. St. George's Hospital, Hyde Park Corner, Knightsbridge front, by Messrs. H. Percy Adams and Holden, though refined and well proportioned, is a little thin and lacking in interest in its present stage. The Munster and Leinster Bank, Cork, shown in Nos

* Illustrated in this or subsequent issues.

1,441 and 1,444, by Messrs. Arthur & H. H. Hill, is one of the best buildings of the time, while the University College of North Wales and its Senate Room (Nos. 1,445 and 1,446), by Mr. Henry Hare, are both as good as any work which has been carried out in recent years, and an absolute proof that dignity can be as well expressed in a free as in a severer style. They are also an object lesson of the wisdom of a designer who adheres to what he really enjoys rather than attempting to follow a vogue which is not natural to him.

Mr. Edwin Cooper sends photographs of the Marylebone Town Hall (No. 1,445*), a building on the detail of which much care has been displayed. The large extensions to the Union Jack Club, Waterloo (No. 1,449*) by Mr. Walter Cave, are shown in a large drawing giving both plans and elevations. The Royal Academy of Music (No. 1,466) by Messrs. Ernest George & Yeates, two fine drawings of the Cunard Offices (Nos. 1,471 and 1,477), three exterior views of the Birmingham Council House (No. 1,472), a very scholarly design for the Agricultural Laboratory at Rothamsted (No. 1,478) by Messrs. Freeman & Hodgson are among the most interesting features in the year's exhibition.

It will be seen that though in the nature of things there cannot be much current work, the exhibition has unusual features of interest which enable those who see it to form a truer impression of the currents which are influencing contemporary design. The great necessity is, we believe, for architects to do the work they enjoy doing without attempting to conform to the direction of outside currents. In so far as these currents, like tradition in its best sense, influence design unconsciously, such influence will be worth having; but when it involves an effort, as it often does, it must deaden and stultify the designer's effort.

* Illustrated in this or subsequent issues.

NOTES.

Building Restrictions and Contracts.

A CASE was decided by Mr. Justice Ridley on May 5 to which we may draw attention at once, although we shall consider it in detail in our Legal Section on some subsequent occasion. The defendant was to acquire a building site, pulling down existing buildings and erecting new ones. When the new buildings were roofed in a lease of the new buildings was to be granted to the defendant for 99 years. Time was made the essence of the contract. Within six months of the expiration of the existing leases the old buildings were to be pulled down and cleared away, "or within such further time as the surveyor of the lessors, having regard to any unforeseen difficulties (including any strike or lock-out in the building trade) shall in his reasonable discretion allow." The new buildings were to be roofed in and the entire carcass erected within twelve months of the expiration of the existing leases, and the new houses were to be fit for occupation within eighteen months subject to the like discretion of the surveyor. Rent was to be payable as if the leases had been granted. The existing tenancies expired in June, 1916, and the defendant took possession and pulled down the existing buildings, but the Building Restrictions having come into force, and a licence having been refused by the Ministry of Munitions, he was unable to proceed with the rebuilding operations. The Court held that the relationship of landlord and tenant had not yet arisen between the parties, and that the case was analogous to that of Metropolitan Water Board *v.* Dick Kerr, but instead of holding that the contract was determined, the learned Judge thought it would be a case in which it would be more satisfactory to hold, on the principle applied in Tamplin *v.* Anglo-Mexican Products Company, Ltd. 1916, A. C. 397), that the contract was only suspended until the removal of the Building Restrictions.

Taxation of Land.

Mr. J. G. Head, in the paper he read at the Surveyors' Institution, most of which we gave in our issue of April 27, referred to the ill effect the land taxes were having upon the property market, and he characterised the Finance Act as "paralysing legislation" and urged the repeal of Part I of the Act. There can be little doubt that the war has, if that is possible, rendered the whole system of land taxation more impracticable than ever. The system of valuation in itself is a clog on land of every class, whether after valuation it proves liable to taxation or not; the hurried and temporary development of certain districts for war purposes has rendered the calculation of increment value an impossible and unjust task; in a word, the whole system is obsolete. The Prime Minister himself has foreshadowed a scheme by which three million additional acres will be brought under cultivation, and the term "undeveloped land" should never be heard in this country again. Mr. Lloyd George has, however, placed the country under such a debt of gratitude to him throughout the war that it is almost a matter requiring apology to him to refer to the subject of land taxes at all. Unfortunately, the land taxes belong to that domain of party politics to which reference cannot be made, and the repeal of the taxes must not be asked for and the hands of the Government be embarrassed at this critical time. It is also unfortunate that the course which has been adopted in the case of another Statute—its suspension for the duration of the war—cannot be asked for in the case of the land duties, for although they bring in no appreciable revenue, and they involve a great deal of trouble and occupy a staff, the suspension of the Act would not do away with the drawback of the depreciation in the valuation of the land and the clog upon its transfer, as both those evils would continue so long as there was any apprehension that the taxes might be restored.

Demolition Orders.

THE recent case Broadbent *v.* Rotherham Corporation (*Weekly Notes*, April 28) should be duly noted. The defendants, under Section 17 of the Housing and Town Planning Act, 1900, had duly made closing orders in respect of eleven houses belonging to the plaintiff's predecessor in title, and the closing order had been confirmed by the Local Government Board on appeal. Demolition orders were made under Section 18, and the owner then, under subsection 3 of that section, offered to execute the necessary works to make the houses fit for human habitation, and offered to lay before the defendants the specifications prepared by the builder under advice from her architect, so that the defendants might see whether the specifications would comply with their requirements. She also desired that an opportunity might be given for the architect to meet the Medical Officer of Health on the premises. The defendants, being advised by the Medical Officer that the houses were incapable of being made fit for human habitation, refused to accede to these suggestions. The plaintiff, the then owner of the property, brought this action against the defendants, seeking an injunction restraining the defendants from proceeding to enforce the demolition orders until they had heard according to law the plaintiff's application for postponement. The Court granted the injunction on the ground that, as the defendants had refused the owner's application *ex parte* without giving her the opportunity of presenting her case, there had been no proper exercise of their discretion under the section. We shall refer to the case at greater length in a subsequent Legal Section.

The National Portrait Society's Exhibition.

THE present exhibition of the National Portrait Society at the Grosvenor Gallery is one of the best we have seen for a long time, and proves that now, as in the past, a good portrait has an interest which is quite as great as any subject picture. The best of many good things are a magnificent series of portraits by Mr. Ambrose McEvoy, whose painting has an abiding charm and life very seldom seen in any. No. 22, "Blue and Gold," is perhaps the best of the artist's many pictures, and both in form and colour is masterly. No. 46, "Calypso," is a charming study of a child's head, No. 10, "The Hon. Mrs. Francis McLaren," No. 11, "Mrs. Goodenough," No. 37, "Daphne," another study of a child, No. 103, "The Midinette," as well as a number of delicate and characteristic portraits in water colours, show that Mr. McEvoy is a master who can portray any facial expression with force and beauty of technique. Mr. P. A. Laszlo sends three strong and characteristic examples of his work, Nos. 67, 68 and 69, the last being a portrait of Mr. W. Hines Page, the American Ambassador. Of quite another type, but remarkable for quiet simplicity and forcefulness, is No. 17, "A General's Daughter," by Mr. Harold Knight. Mr. John Lavery, A.R.A., contributes several portraits, the most striking of which is No. 8, "Viscountess Massereene and Ferrard," a powerful portrait, very simple in its composition, while the accessories of dress and jewels show great skill. Among a large number of other very noteworthy portraits may be mentioned No. 4, "Madame Levinskaja,' and No. 33, "The Green Feather," by Borough Johnson, both strong and pleasing portraits in a low tone of colour, and a large number of clever strong sketches of the type of No. 145, a portrait by Mr. Mervyn Lawrence which, though almost crude enough for a poster study, shows great skill in handling and in composition. Altogether there is very little work which has not distinct and and often great merit, though we are sorry that a portrait of Mrs. Lindsell Stewart by Mr. Jacob Epstein has been hung, as, unlike his sculpture, it has absolutely no merit of any kind, and is obviously a coarse and revolting caricature.

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PROFESSOR W. R. LETHABY presided on May 2, at 9, Conduit-street, over an informal Conference of the Institute, when the adjourned discussion on "The Education of the Architect" was continued.

The Chairman said he thought he ought to answer two direct questions which had been put o him in the previous discussions. Mr. Jemmett asked why he would concentrate on structural perfection, and why he did not advance to some theory by which to express ideas, the science of æsthetics, psychology and human nature. Because he did not think there could be any agreement on æsthetics and human nature so that they could be taught by the Institute, it did not follow that those things did not interest him profoundly. It was because he wanted a true artistic or human nature content given to buildings that he would sweep away the teaching of grandiose bunkum as architectural style. Although good bunkum might be jolly sometimes, he wanted a due proportion of tenderness, gravity, sweetness, and even dullness. He wanted the most exquisite poetic beauty, but he did not see how the Institute was to teach how to produce it. Therefore he said: "Train us to practical power, make us great builders and adventurous experimenters; then each of us can supply his own poetry to taste.'" Then Mr. Weir asked him why he joined the Institute. It was for many mixed motives, but he thought the main one was that his reading and thinking convinced him that guilds or trade unions were the most constant and proper form of associations, and that the improvement of all sorts of employments might best be effected through these unions or guilds. Then he had seen that the proper authorities for technical education were the several guilds and the proper centre of activity for that Institute was in education, and he tried to think that in joining the Institute he might share in educational work. Modern architects had to deal with many complex and technical matters—the building on congested sites of great hotels, railway stations, factories, business premises, and the like—and for this it was clear there must be highly-organised scientific training, even if that training was to be tested by examination. More than one speaker had referred to the desirability of closer partnerships of diverse gifts, and it seemed to him the main divisions into which different faculties might run were: (1) The expert constructor and planner; (2) the finisher or furnisher, generally called the decorator; (3) the expert in old buildings; (4) the man of business, and (5) the country builder and general practitioner. The general practitioner was the one the Institute naturally began with. It was the foundation of the whole thing, and he hoped, as the Institute went on with its educational work, it would gradually and naturally open up the way to really high specialisation in different types. The Institute had also to see that in matters of public building policy the advice of architects was not only sought but taken. In regard to the question of public control he had raised the question of the possibility of reviving the Surveyor-Generalship, and it seemed to him it would be quite reasonable to aim at putting an architect again in control of the Office of Works. The Institute's business was with civilisation, town improvement, national housing, quality in building, cottage types, the preservation of historical buildings, and with public policy of betterment all round. It should become a centre of stimulating life and try to draw together publicists, thinkers, economists, critics, town and trade union officials, and the masters of the city guilds in an effort to get something done in the bettering of towns.

Mr. H. Wilson said what they were really out to consider was not whether architecture was a profession or an art, whether it was an art or a fine art, or whether the Beaux Arts system was better than the Academy or the Central School of Arts and Crafts better than either. They were not even concerned, except incidentally, with the future of the Institute. They were really up against first and last things. They could not begin to think about the problem of education in any of its phases without asking themselves, firstly, what life meant to them and their children; and, secondly, what they asked from life for themselves and their children. It was quite certain that whatever they asked from life, life gave. They said they wanted better architectural education, cleaner cities and more fruitful lives for all. Would it not be possible for the Institute to go to the root of things, realise that they could not even begin to train architects until the foundations of their general education had been properly laid in concrete studies, and realising this take the lead in approaching the Ministry of Education with carefully-considered projects of reform, and add its great influence and weight to the now general demand? Would it not be possible to form a special committee to draw up a memorandum on the kind of elementary training needed by those destined for architecture? The needs of architecture and building to-day were fairly obvious. For building construction they needed skilled artificers to whom the architect could hand his wishes or instructions, and on whose knowledge, skill and artistry he could rely for the realisation of those instructions. No great building had ever been produced in any other way. Architecture was a communal product, and they needed the train bands of artificers led by a careful captain before vital architecture could come again into being. Moreover, it must be asked for by the community, which meant again that they must educate and make that community possible. It was evident that, whilst they needed architectural education, they had no less need of educated and trained craftsmen. The architect must be better trained in craftsmanship, and craftsmen must be trained to help him—the two conditions were inseparable. There was no such thing as theoretical knowledge apart from practical knowledge; there was only one way of learning the theory, and that was by practice of the craft. If that be true then the theory of modern building could best be learned at the bench, in the yards and engineer's shops, at the forge and the foundry. That fact was the corner-stone of Ruskin's teaching. All over the country were scattered artists and communities led by those who, having learned their trade by doing it, were now spreading sound ideals, training young craftsmen, and even influencing the trend of general education. A new generation of workers were growing up who could both design and make, who understood construction and the right use of materials. Could they not persuade the Institute and all architects to employ them? His last plea was for an immediate effort of co-ordination in all branches of artistic and general education. Would it not be possible for the Institute, including as it did so much of the virile intelligence of the country, to organise conferences as to the best means not merely of co-ordinating the educational forces of the country but of bringing under their influence that vast stock of creative ability which gave to England its peculiar elasticity under strain, its superabundant vitality, and its daring and resource? The English genius was one of the richest in the world, and might be the richest if they trained instead of suppressed faculty and enterprise.

Professor Beresford Pite said he would like to refer to a paper by Mr. Weir, printed in the *Journal*, in which he raised the question of the effectiveness of the examinations conducted by the Institute. The first object of the examination was to provide the Institute with a test of admission to its membership, and the second object might be that it provided the qualifications of the architect. He agreed with Mr. Weir, in declining to admit that the examination was one to qualify for practice as an architect. The third object of the examination was that it was a necessary part of the education, and it was undoubtedly the fact that it was the goal of the education; the Institute examination had, in fact, become the educational problem for the architectural profession, and as such they had better view it and consider it. He would point out that the Institute examinations were now under revision. What they wanted was an educational ideal educational truth and doctrine in architecture which would be as true in India as in England. They wanted an educational doctrine which would open the mind of the student to the meaning of Chinese architecture just as his mind would be opened to the meaning of early English mediæval architecture or Greek and Roman architecture. At present their educational outlook was very limited, and they had no real building doctrine which was true all the world over, and until they got that they were only at the threshold of their educational ideal. The Institute offered prizes to students of the value of £365 per year, and he proposed "That this Conference recommends the Council to so far take into consideration the revision of its prizes as the trust deeds will allow, for the purpose of stimulating (1) education; (2) the art of design; and (3) the study of English buildings." He further suggested that the Institute should undertake the publication of prize designs and that the Soane medallion should be awarded triennially instead of annually, so that the students winning it might be enabled to go to Greece and Egypt, and Mesopotomia, India and China. He did not think a prize should be awarded for foreign travel unless the student could pass an examination in a foreign language; and, further, the travels of the student should be directed, and he must work to a definite programme.

Professor Dickie seconded the motion and, describing the work carried on at Manchester, said a detrimental effect on the education of architectural students was caused by the fact that the Institute allowed the student to enter for the Final examination a year after passing the Intermediate. He suggested that the intervening period should be two years.

Mr. Robert Atkinson agreed that the Institute prize list should be revised, and said that, instead of limiting the age at which a man should enter for the examination, it ought to be the rule that a man should have attained a certain age before being allowed to enter. If the age of twenty-five was substituted for twenty-one, it would give a chance for the student to acquire a knowledge of architecture.

Mr. Fitzroy Doll complained of the action taken by the Institute when, some years ago, he worked very hard to get a faculty of architecture in the University of Cambridge. Instead of prizes totalling £375 a year, the Institute ought to have thousands of pounds given by the Government. The British Government gave £500 a year to the British School at Athens and the German Government gave £25,000 to its school. It was the same in Smyrna, and it was through these schools of architecture that the Germans had got their hold in Greece and Asia Minor. He considered that every student ought to know two languages before he went travelling, and he would abolish cameras. Years ago the student got up early and made sketches, but now he bought a penny picture post card and passed on.

Mr. Caulfield said all things which came under their attention could be roughly divided into two groups—science and art. They spoke of the artistic temperament and the scientific mind, but never of the artistic mind and the scientific temperament. Yet the greatest artists had always been great scientists, and he thought the big scientists must to an extent be artists.

It had become the custom for the rank and file to think they could not arrive at such heights; that they could only rise to a part of the whole; and this was greatly due to the system of education. He thought that every school of architecture should not be a thing apart, but part of the school of building, in which students, according to their capacity, would in the early stages work with other students. The man who felt he had not a scientific mind was rather afraid of mechanics, but if they studied mechanics more and realised that it was not a mysterious formula but a thing which had a real relation to fact, and if it could be introduced into the Institute examinations, it would be a good thing.

Mr. Bolton remarked that the office of Surveyor-General was not so satisfactory as was suggested. Chambers owed his appointment to the King, and he did not think it a good thing for architecture. Beyond Somerset House, Chambers did little work, as he was too much occupied with his official duties. In the case of Wyatt, the result was more unfortunate, as he came into collision with Soane, who was architect of the Royal Palaces, and he obstructed Soane in the building of the Royal staircase at the Houses of Parliament. Wyatt, on the plea of National style, succeeded in adding some horrible stuff to the Houses of Parliament, which brought about the fire.

Mr. Burridge, speaking from the point of view he held in connection with the Central School of Arts and Crafts, expressed the hope that the Institute would consider architecture as a craft and would consider it entirely necessary that craftsmanship and art should go together. He trusted that architecture would work distinctly in relation to all the other crafts, for he believed no real and vital thing could occur if they were separated.

The resolution was then carried.

Mr. H. V. Lanchester said that opinions expressed at the three conferences ought to be considered by the Institute. Many of them were quite dissatisfied with the present form of the examinations and they had received plenty of suggestions as to how the examinations should be handled. He thought they had been a little inclined to take a narrow view as to what the qualifications should be. Reference had been made to a knowledge of science and to a knowledge of two languages. Did they not recognise that civilisation meant varied gifts? They wanted to take the man who was vital and to use him in the most vital way, and therefore they should keep their minds as broad as possible and see that the men they got had vitality in any direction. He moved "that the opinions expressed at these three conferences upon education be carefully considered by the Council in view of any reorganisation of their programmes of education and examinations."

Mr. A. R. Jemmett seconded the motion and it was agreed to.

Memorandum of the Board of Education.

Professor Beresford Pite called attention to the Memorandum issued by the Board of Education, containing a very valuable and important programme for education in building construction in technical institutes. Architecture was specifically excluded as being a professional subject, and the programme consequently did not bring across the view of the building student the question of the study of form. Whether the Board was right or wrong he expressed no opinion. He merely pointed out the importance of the Memorandum, which would be a sort of code for institutes for some time to come and should be carefully considered by the Council.

Mr. H. Davis, on behalf of the Board of Education, said they would welcome any suggestion from the Institute. The reasons why architecture was left out were stated in the Memorandum.

The Chairman announced that there would be one more conference, on May 16, when Mr. A. R. Jemmett would open a discussion on "Co-operation in Design."

We take the following from the report of the Council of the R.I.B.A. for the official year 1916–1917:—

During the official year since the last annual general meeting 19 Fellows and 23 Associates have been elected, as against 33 Fellows and 44 Associates the previous year. There are now 1,890 Licentiates on the roll as against 1,919 last year. Since the publication of the last annual report 11 Licentiates have passed the Examination qualifying for election to the Fellowship, and 9 of these have been duly elected as Fellows. Under the new regulations the preliminary examination qualifying for registration as probationer has ceased to be held, and candidates for probationership are required to furnish to the Council satisfactory evidence of their attainments before being passed for registration. From November, 1915, when the last preliminary examination was held, until March, 1917, fifty candidates have satisfied the requirements and have been registered as probationers.

The large majority of probationers and students of the Institute being on military service, it was decided to hold the intermediate and final examinations once only during the official year—viz., in June—and the autumn examinations were dropped. The following table, giving the results of the examinations, shows that 17 students only have been added to the register during the year, and that 13 candidates have passed the examination qualifying for Associateship:—

Intermediate Examination.

Admitted.	Exempted.	Examined.	Passed.	Relegated.
18	14	4	3	1

Final and Special Examination.

Admitted.	Exempted.	Examined.	Passed.	Relegated.
20	—	20	13	7

On the recommendation of the Board of Architectural Education it has been decided to hold the final and special examinations in India provided satisfactory arrangements can be made. The first examination would be held in Bombay.

Since the issue of the last annual report the Council have appointed the following members to act as representatives of the Royal Institute on the various bodies indicated:—

Mr. H. D. Searles-Wood, Mr. W. E. Vernon Crompton, and Mr. Digby L. Solomon.—Imperial Institute (Colonial Timbers); Cabinet Committee on Afforestation (timbers suitable for building purposes).

Mr. Arthur Keen.—Proposed Civil Reserve of Engineer Officers.

Mr. Gilbee Scott and Mr. Herbert Shepherd.—Special Commission on the Fire Resistance of Concrete and Reinforced Concrete.

Professor Adshead and Mr. H. V. Lanchester.—Teachers' Registration Council (Examinations of Universities and Professional Bodies).

Mr. H. V. Lanchester and Mr. Paul Waterhouse.—University of London (Architectural Education Committee).

Sir John Burnet, R.S.A., LL.D.—Conjoint Board of Scientific Studies (Deputation to Lord Crewe).

Mr. E. Guy Dawber.—Professional Classes War Relief Council.

Professor Adshead and Mr. H. V. Lanchester.—National Conference on Housing after the War.

Mr. H. D. Searles-Wood.—Board of Scientific Societies.

Mr. Hastwell Grayson.—Elmes Testimonial Fund, Liverpool.

Mr. W. R. Davidge.—Garden Cities and Town Planning Association (Housing of Workers at New London Docks).

Professor Adshead.—University College of S. Wales (Sub-Committee *re* proposed Chair of Town Planning and Architecture).

During the course of the year the President has appointed the following members to act as arbitrators in connection with building disputes:—Mr. W. H. Atkin-Berry, Mr. W. E. Vernon Crompton, Mr. Alfred W. S. Cross, Mr. John B. Gass, Mr. J. Alfred Gotch, Mr. Edward Greenop, Mr. W. A. Harvey, Mr. Alan E. Munby, Mr. Godfrey Pinkerton, Mr. Herbert A. Satchell, Mr. W. Gilbee Scott, Mr. Herbert Shepherd Mr. John W. Simpson.

Since the issue of the last annual report the Council have made the following grants:—

Architectural Association	£100	0	0
Architects' Benevolent Society ..	100	0	0
A.A. Active Service Committee ..	21	0	0
London Society (towards expenses of Charing Cross Bridge Bill Petition)	10	10	0
British School at Rome	3	3	0

In addition to the grant to the Architectural Association, the Council have been enabled to obtain for that body a further sum of £200 from the Jarvis Trustees.

Sir Robert was, unfortunately, not well enough to be present in person at the presentation meeting, and the medal was received on his behalf by Sir Robert Inches, Lord Provost of Edinburgh. It has been decided to award the Medal this year to the distinguished French architect, M. Henri Paul Nénot, Membre de l'Institut, architect of the New Sorbonne, Paris, in recognition of the merit of his executed work. His Majesty has graciously signified his approval of the award, and the presentation will be made to M. Nénot at the general meeting on June 25.

The work of the Royal Institute continues to be seriously affected by the war. The programme of Sessional Papers remains suspended. Only business of a routine and uncontroversial nature has been transacted at the general meetings, and the prize competitions for the year have again been postponed.

Members who have joined the Forces since the outbreak of war now number 72 Fellows, 513 Associates, 312 Licentiates, and 293 Students. Since the last annual report the following have fallen:—

Fellows.

Killed in Action.—Capt. Alfred Edward Corbett, Border Regt.; 2nd Lieut. Arthur Alderson France, Royal Engineers; Lieut. George Augustus Bligh Livesay, South Wales Borderers.

Accidentally Killed on Service.—Major Herbert Phillips Fletcher, D.S.O., *Croix de Guerre*, R.F.C.

Associates.

Killed in Action.—2nd Lieut. Andrew Danskine Aitken, Royal Engineers; 2nd Lieut. Thomas Paul Bausor, Shropshire Light Infantry; Lieut. James Bennett, Royal Engineers; Capt. Joseph Berkeley Cubey, Northumberland Fusiliers; Capt. Arthur Michael Durrant, Royal Engineers; Lieut. Francis Grissell, Coldstream Guards; 2nd Lieut. John Kingston Ground, Royal West Kent Regt.; Capt. Noel Waugh Hadwen, Duke of Wellington's Regt.; Capt. Matthew Honan, South Lancs. Regt.; Lieut. Charles Ernest Lovell, Royal Engineers; Capt. Gilbert Marshall Mackenzie, Seaforth Highlanders; 2nd Lieut. Alfred Wyatt Papworth, Royal Engineers; Private Ernest Scott Petch, Royal Scots Regt.; Capt. Richard Manning Haig Philp, Royal Field Artillery; Private William Jackson Pywell, Hon. Artillery Company; Capt. Tom Sadler Rushworth, City of London Regt.; Lieut. Charles Stonehouse, East Lancs. Regt.; Lce.-Cpl. Edward Woodhouse Stubbs, Royal Army Medical Corps; Corpl. Robert Victor Sturgeon, Manchester Regt.; Lce.-Cpl. Joseph Henry Taylor, Royal Army Medical Corps; 2nd Lieut. Philip Edward Webb, Royal Engineers; Corpl. Arthur Winch, West Yorks. Regt.

Died of Wounds.—Private James Ellis Braithwaite, West Yorks. Regt.; 2nd Lieut. Joseph William Bull, Royal Engineers; 2nd Lieut. Douglas Morley Griffin, King's Liverpool Regt.; Capt. Percy Cunliffe Pilling, Loyal North Lancs. Regt.

Licentiates.

Killed in Action.—Private Arthur Cyril Caudwell, Queen's Westminster Rifles.

Died of Wounds.—Private Balfour Abercrombie, Black Watch.

Students.

Killed in Action.—Trooper Arthur Samuel Bagshawe, West Kent Yeomanry; Lieut.

Lawton Stephen Ford, Queen's Royal West Surrey Regt.; 2nd Lieut. Donald Jervis Gordon, Border Regt.; Capt. William Harold Hillyer, Royal Engineers; 2nd Lieut. Alick George Horsnell, Suffolk Regt.; Lieut. William M. Jenkins, Welsh Pioneer Batt.; Private Henry Franklin Paterson, Hon. Artillery Company; Lieut. Alfred Edwin Shapley, Northumberland Fusiliers; 2nd Lieut. Stanley W. Woodley, Royal Flying Corps.

Died of Wounds.—Alfred Edgar Stott, King's Liverpool Regt.: 2nd Lieut. Walter R. Westwood, Royal Field Artillery.

HONORARY FELLOW.

Drowned on Service.—Field-Marshal Earl Kitchener of Khartoum.

HONORARY ASSOCIATE.

Drowned on Service.—Sir Hay Frederick Donaldson.

Altogether the Institute has lost in the war 1 Hon. Fellow, 1 Hon. Associate, 4 Fellows, 38 Associates, 9 Licentiates, and 23 Students. Since the last annual meeting the Secretary and the Chief Clerk have been called up for the Army.

In a letter to Mr. Lloyd George, when War Minister, the President drew attention to the fact that many highly-trained young architects were being wasted in the ranks of ordinary line regiments, and suggested that they should be appointed to Cadet Corps with a view to being granted commissions in the Royal Engineers. Numerous architects have since obtained commissions in this way. As a result of a personal protest to the War Office against the claims of architects being ignored for such appointments as supervisors of buildings for Army purposes in France, the President was asked to nominate five architects for such posts. This was done, and it is understood that their work has been highly satisfactory. The President is endeavouring, in conjunction with the Surveyors' Institution, to get substantive rank for professional men employed in this and similar work, and the War Office has the matter under consideration. Application having been made to the Institute by the War Office for men able to speak French to arrange for billeting in connection with the British Forces in France, the requirement was made known and architects found capable of filling the position were appointed. The President has been in communication with the War Office with the object of securing for architects appointments in connection with billeting troops in England, and it is understood that architects qualified for this kind of work will be appointed as occasions offer.

In connection with the Order in Council made last July imposing restrictions upon private building, the President has accepted an honorary position at the Ministry of Munitions for the purpose of carrying out a system of inspection to ensure that buildings in course of erection are not stopped without regard for their protection and security. The staff of inspectors is composed of architects accustomed to deal with buildings of every kind and care is taken to administer the Order with scrupulous fairness. Endeavour has been made by the President to secure the appointment of architects as inspectors of labour at munition factories in course of erection. He has also been instrumental in securing for owners of Controlled Establishment Canteens the right of employing their own architects for the preparation of plans.

The Institute has supported during the year the various organisations which it was instrumental in promoting, and on which it is represented, with the object of assisting architects whose practices have come to a standstill in consequence of the war. This has been effected either by finding them positions in Government and other offices, or by granting them financial aid. The hospitality of the Institute Galleries has been afforded to the Civic Survey of Greater London, where work has been in progress since the beginning of the scheme, now nearly two years ago. This has provided employment for 80 architects, and for 60 of these better positions have been found in Government Departments and elsewhere. The Civic Surveys of South Lancashire and South Yorkshire have also fulfilled the same purpose as that of London, and have found employment for some 35 architects. Acting in conjunction with the Architects' War Committee and its Sub-Committee, the Professional Employment Committee, a large number of other positions have been found for architects with private firms as well as in the following Government Departments: The Board of Trade, Board of Inland Revenue, Inland Revenue Land Valuation Department, Office of Works, Ministry of Munitions (Enfield Lock Powder Factory, Department of Explosives, Central Clearing House, Trench Warfare Supply Department, &c.), Admiralty (London and Sheerness), Aeronautics, War Office (Woolwich Arsenal, C.R.E. Office, Aldershot, &c.), Central Control (Liquor Traffic) Board. The expense of carrying out the work of the various Committees has been largely borne by the Institute. A brief account of the activities of the War Committee since its inception in August, 1914, will be found in the Committee's report to the Council.

Representations have been made to the Reconstruction Committee as to the desirability of passing plans for asylums and other buildings during the present period of slackness in architectural work, in order that the plans may be prepared at once in readiness for use at the restoration of peace. The Reconstruction Committee are in communication with the Board of Control on the subject, and favourable consideration is anticipated.

A deputation arranged by the R.I.B.A. and the Architects' War Committee, and consisting of representatives of the R.I.B.A. and its allied societies, the Architectural Association, the Society of Architects, and unattached architects, waited upon Mr. Neville Chamberlain, Director-General of National Service, to urge in connection with the National Service scheme the utilisation of architects by the State for the special services for which their training has fitted them. The deputation was very sympathetically received, and Mr. Chamberlain approved a proposal put before him that the profession should appoint a committee to confer with him from time to time and suggest the kind of work that architects were qualified to undertake. An Advisory Council, representative of the whole profession, was at once formed, and an appeal has been published urging architects to sign the National Service form and send it to the R.I.B.A. or to the allied society of their district, in order that the forms may be all sent in together as a united offer from the whole profession. The Advisory Council has also in preparation a list of the services in which architects are likely to be useful, which is to be sent to Mr. Chamberlain with a suggestion that his Department should indicate the nature of the vacancies it is desired to fill.

The Council, adopting a suggestion made by Professor Lethaby at the opening meeting of the session, organised a series of informal conferences at the Institute on matters not only of architectural, but of general public interest.

The Conditions of Contract Revision Committee, who have held thirty-eight meetings, have had under review a large number of documents and legal decisions relating to the subject referred to them, and considerable progress has been made with the work of revision. The Committee hope shortly to be in a position to present a report to the Council.

The Privy Council Committee for Industrial and Scientific Research having invited the Institute to send representatives to meet Sir Wm. McCormick and other members of the Government Committee, a sub-committee of the Science Standing Committee met the Government Committee, and suggested a number of subjects suitable for research in connection with building materials. The scope of the Institute representatives' relations with the Government Committee has since been largely extended and promises to have substantial results. The sub-committee, with other members added, have now been given the powers of a full committee to act as they deem expedient in their negotiations with the Government Committee.

The Council have given their support to a memorandum drawn up by the British Science Guild for presentation to the Government, urging that the State should take immediate measures to promote the more general and effective teaching of science in public schools and other secondary schools, in preparation for more advanced teaching in the universities and technical colleges, and to co-ordinate the work of the science laboratories of such institutions with the activities of progressive industry and commerce.

The Cabinet Committee on Afforestation invited the Institute to give evidence as to the best kinds of trees to plant to produce suitable timber for building purposes. Messrs. Searles-Wood, Vernon Crompton, and Digby Solomon, were appointed for the purpose, and at the Cabinet Committee's request have drawn up and submitted to them a report upon the subject.

The Art Standing Committee having submitted to the Council in June, 1915, a report containing various suggestions for the amendment of the London Building Acts, the Council referred the report to the Practice and Science Standing Committees for their comments, and on the recommendation of the former a special committee has now been appointed to deal with the whole question in order to be ready to meet any proposals that the London County Council may bring forward when further amendment of the Acts is under consideration.

A complaint reached the Institute that in the competition for the new departmental and court buildings at Ottawa, the Dominion Government were not fulfilling the obligations to competitors, as set out in the general conditions for competition designs, the terms of which had been considered and approved by the Institute. The Council, in consultation with the Competitions Committee, addressed a letter of protest to the Deputy Minister of Public Works, Ottawa. The Minister, in reply, made concessions, which the Council consider will afford a satisfactory temporary settlement, and it is hoped that other proposals made by the Council in the interests of fairness to the competitors will be adopted by the Dominion Government, and be carried into effect when the final stages of the competition are proceeded with after the war.

In the session of 1916, the Institute, in conjunction with the London Society, successfully petitioned Parliament against the South-Eastern Railway Company's Bill, the passing of which would have the effect of retaining the unsightly railway bridge at Charing Cross, and of deferring indefinitely the proposal for the much-needed road-bridge across the river at this point. The Bill is again before the present session of Parliament, and the Institute and the London Society have again petitioned against it. The Bill, however, has passed the second reading and has been referred to a Committee of the House of Commons. It is intended to keep the Joint Committee of the Institute and the London Society in being, with a view to their keeping in touch with the subject and taking such action as may be deemed expedient in case of further developments.

Owing to the depleted staff, the increased printing charges, and the shortage and great advance in the price of paper, the Council have been compelled to stop the fortnightly issues and to bring out the *Journal* monthly. As a further measure of economy the *Kalendar* has been suspended, its place being taken by a small pamphlet, giving the fixtures of the session, lists of new members, changes of address, &c.

During the period under review, the loss of income through the remission of subscriptions of members serving with the forces has amounted to nearly £1,100. By the exercise of the strictest economy, however, substantial saving has been effected in various items of expenditure, and after meeting all liabilities the Council are able to announce a surplus of over £400.

GENERAL NEWS.

Mr. W. D. Pratt.

THE late Mr. W. Dymock Pratt, President of the Nottingham and Derby Architectural Society, was the architect of the motor-car works in Canal-street, Nottingham, for Mr. E. R. Bridgon, of warehouses in London-road and general business premises in and around Nottingham, houses at Sherwood, and the altar-table, of oak, St. Andrew's Church, Lincoln.

London and Lancashire Fire Insurance Co.

The fifty-fifth annual meeting of the London and Lancashire Fire Insurance Co., Ltd., was held in Liverpool on April 25, 1917, when the report and accounts for 1916 were submitted to the shareholders. The total premiums for the year amounted to £3,269,730; and the total underwriting profit, after providing for the increased unexpired liability and after deducting income tax, to £242,444. The reserve funds, apart from capital, now amount to £4,010,993; and the total security to policy holders has reached the sum of £6,652,243.

The Royal Sanitary Institute.

At an examination in sanitary science as applied to buildings and public works held in London on April 27 and 28 five candidates presented themselves. The following candidate was granted a certificate: Dubash Peshoton Sorabji Goolbai (London).

At an examination for inspectors of nuisances held in London on the same dates, thirteen candidates presented themselves. Nine candidates were certified as regards their sanitary knowledge competent to discharge the duties of Inspector of Nuisances under the Public Health Act, 1875.

"Glimpses of the Great War."

The opening of the Exhibition of Lady Butler's pictures, "Glimpses of the Great War," at the Leicester Galleries, will take place on May 12th. As has already been stated, Lady Butler is presenting the proceeds of the sale of these water-colours to the Lord Roberts Memorial Fund for Workshops for Disabled Soldiers and Sailors. On the same date a second edition of Lieut. Handley-Read's pictures of "The British Firing Line" will be shown. A number of new drawings will be included.

Openings for British Trade.

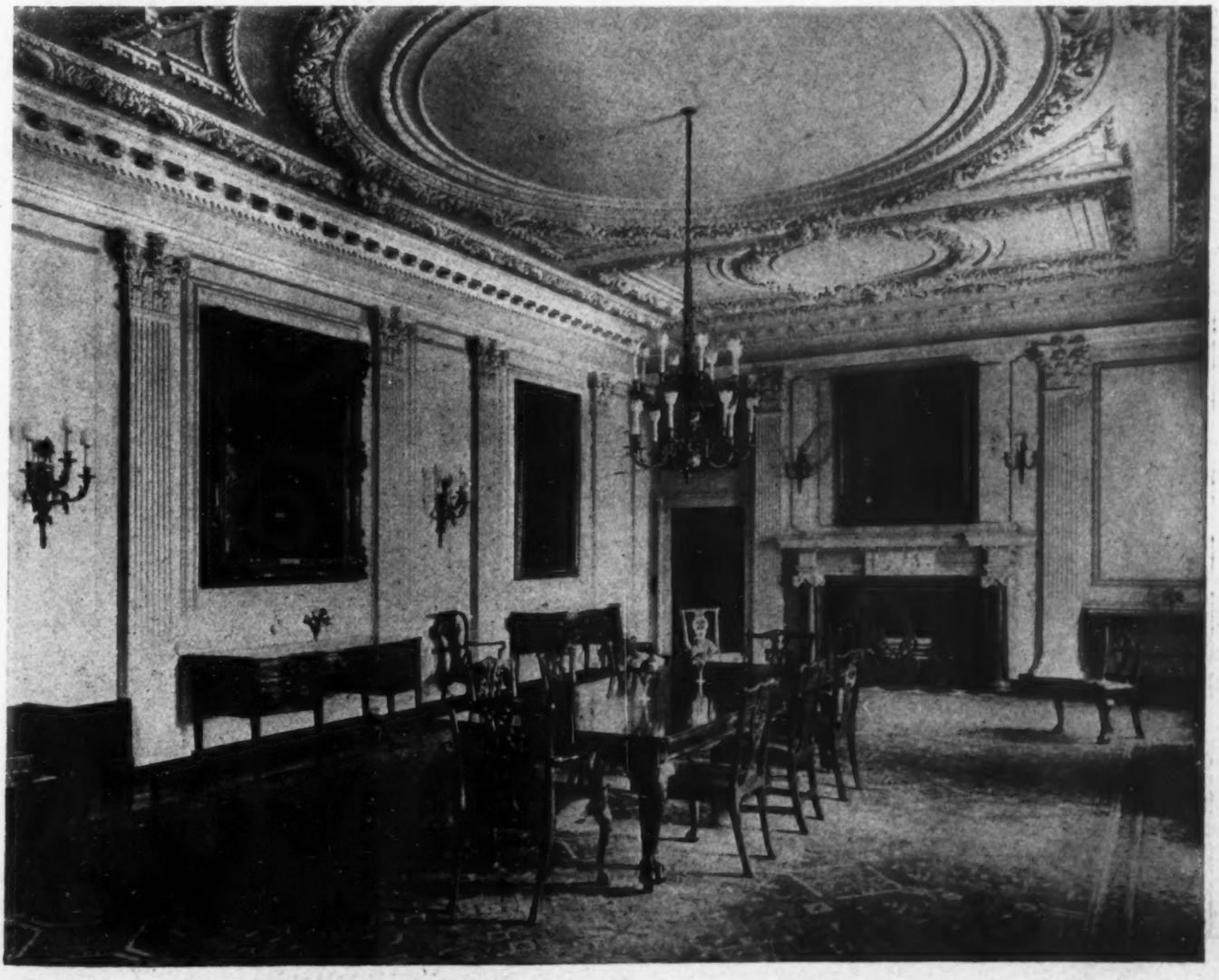
Since the outbreak of the war applications have been received at the Department of Commercial Intelligence from a large number of firms in all parts of the United Kingdom and abroad who wish to get into communication with British manufacturers or producers of various classes of goods which have previously been obtained from Germany and Austria-Hungary. Applications have been recorded recently for the names of manufacturers or producers of the following (amongst other) articles; (British manufacturers or producers of these articles now in a position to supply are invited to make application for the names of the enquirers): Cast iron lavatories; machinery, &c.: Machinery for combining thin sheets of tortoiseshell to form thick sheets, machines for making drawing pins, and pebble-grinding mills.

Autocratic Architecture.

We take the following from the *Times* of Saturday last, from the column 'Through German Eyes":—

"The death of the Prussian Court architect, Herr von Ihne, who was nominally responsible for some of the ugliest buildings in modern Berlin, provokes unexpectedly irreverent criticism in the Press. Even the obsequious Berlin *Lokalanzeiger* observes that 'no man can jump over his own shadow,' and that Ihne 'was at bottom more of an official than a real artist.' The *Berliner Tageblatt* says that the creator of the Prussian Royal Stables, the Kaiser Friedrich Museum, and the Royal Library, 'was no creative force,' but that the tasks might have fallen into worse hands. Referring discreetly to the invariable interference of the Emperor, the *Tageblatt* says that Ihne's structures might have had an imposing effect if 'a will whose origin one does not know' had not driven him to all kinds of extravagances of decoration. The *Vorwarts* is even more daring, and says:—

"'One feels that these are the building experiments of an autocracy, which can no longer be creative. Ihne wanted to erect monuments for Augustus. He may have been more gifted than his buildings allow one to assume, but he was bound to fail, because he allowed himself to be led away into the hopeless task of renewing the architecture of the King. In the end his failure was due to the weakness of his character as an artist.'"



R.A. EXHIBITION. **Normanby Park, Lincolnshire: Dining Room.** MR. WALTER H. BRIERLEY, Architect.

OBITUARY.

Mr. H. B. Wheatley, D.C.L., F.S.A.

The death, on April 30, at his residence, No. 96, King Henry's-road, N.W., is announced of Mr. Henry Benjamin Wheatley, aged 78 years. Mr. Wheatley was clerk to the Royal Society, 1861–79, and assistant secretary, Royal Society of Arts, 1879–1908. He was assistant secretary, British Royal Commission, Chicago Exhibition, 1893; honorary secretary, 1864–72, and treasurer, 1872–1911, Early English Text Society; past-President of the Samuel Pepys Club, Johnson Club, the Sette of Odd Volumes, the Bibliographic, and the Hampstead Antiquarian and Historical Societies.

Mr. Wheatley took a prominent part in the founding (1880) and organising of the London Topographical Society. He was the author of a handbook of "Art Industries in Pottery and the Precious Metals," 1886; "Round about Piccadilly and Pall Mall," 1870; "Reliques of Old London," 1898–9; "Hogarth's London," 1909; "London" in the "Mediaeval Towns" series, 1904; "A Short History of Bond-street"; "London: Past and Present" (a continuation of Peter Cunningham's handbook of 1851); "Samuel Pepys, and the World He Lived In," 1880; "Pepysiana"; "Pepys' London" in "Memorials of Old London," 1908; "Remarkable Bindings in the British Museum," and "Historical Portraits." He edited some English texts, comprising the "Romance of Merlin," "Every Man in His Humour," and "The Merry Wives of Windsor," and wrote much upon the historical and antiquarian sides of bibliography and literature. His chief work is his edition of Pepys's Diary, as collated by him anew and printed for the first time nearly at length. In June, 1913, he received the honorary degree of D.C.L. from Durham University.

Second-Lieutenant Smallman.

SECOND-LIEUTENANT A. F. STRONG SMALLMAN, H.A.C., whose death in action is now officially reported, was born in 1892, the fourth son of Sir George and Lady Smallman, of Beckenham, Kent. On leaving Eastbourne College he served his articles to Messrs. Debenham, Tewson, & Chinnocks, Surveyors, and passed the final F.S.I. examinations at the Surveyors' Institution and the Auctioneers' Institute. On August 8, 1914, he enlisted in the Honourable Artillery Company, and proceeded to France. He was wounded at St. Eloi on April 5, 1915, and was then discharged from the Army with a pension. He however obtained a commission in his old regiment in October, 1915, and rejoined the first line in last May. His younger brother, Charles, fell at Kimmel in December, 1914.

CORRESPONDENCE.

National Housing and Town Planning Council

SIR,—Your articles on the Conference held by the above, in your issues of the 20th and 27th ult., must arouse general interest in this most important subject.

At present it is impossible to go closely into the details of the scheme propounded, but it is possible to discuss the serious proposal made, that the building and allied trades should be controlled after the war and the Government either placed in the position of manufacturers or of financing businesses in direct competition with those already existing.

Your articles clearly show the unsoundness of the proposals put forward, and it is to be hoped you will not allow the matter to drop but endeavour to bring about a meeting of architects, builders, contractors, manufacturers and merchants to discuss this important subject.

ONE INTERESTED IN THE BUILDING TRADE.

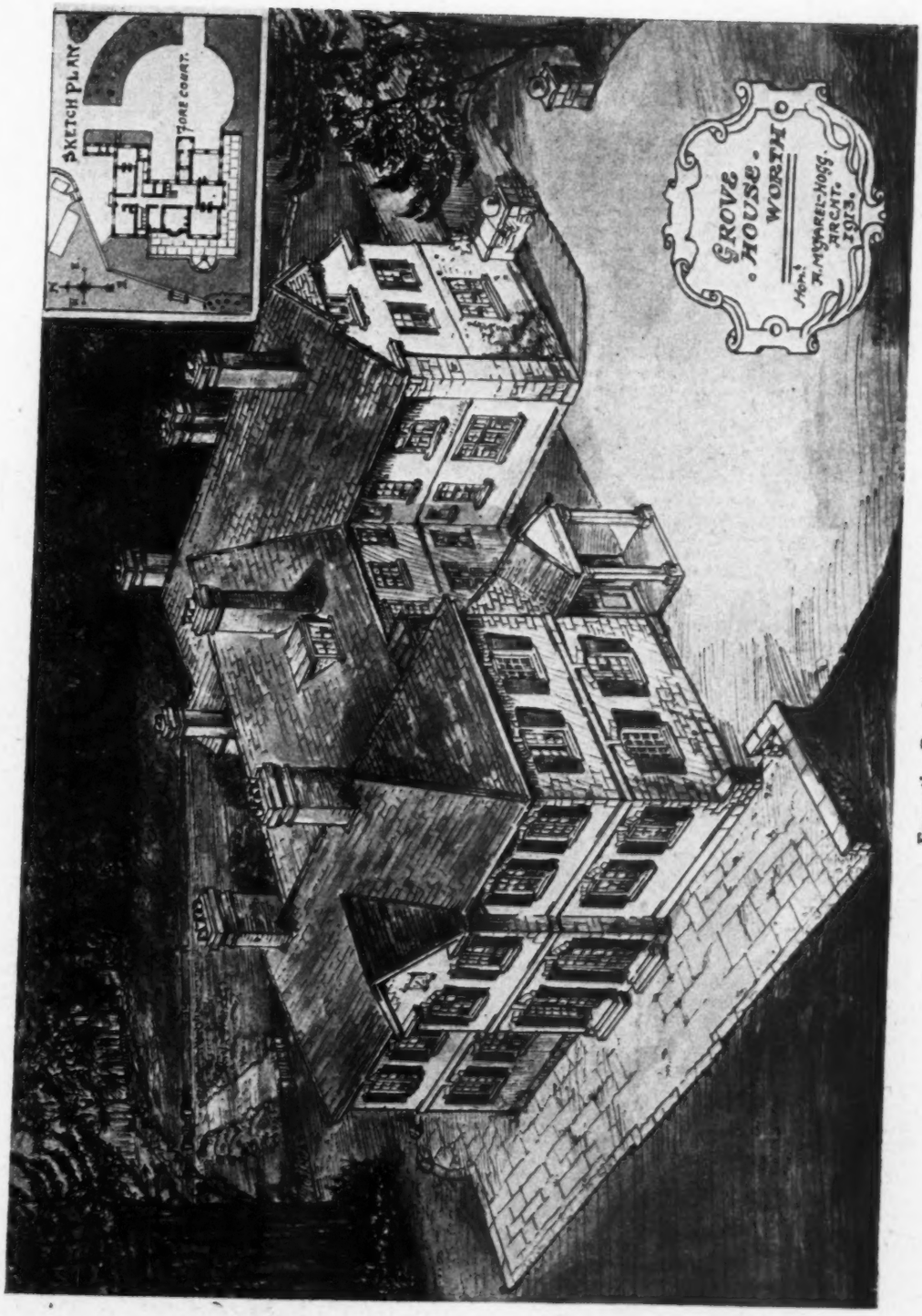
Books Received.

HISTORY AND METHODS OF ANCIENT AND MODERN PAINTING. Vol. 2. By James Ward. (London: Chapman & Hall, Ltd. 9s. net.)

THE ITALIAN ORDERS OF ARCHITECTURE. By Chas. Gourlay. (London: Edward Arnold. 6s. net.)

R. A. EXHIBITION.

Normanby Park, Lincolnshire: Dining Room. MR. WALTER H. BRIERLEY, Architect.



From the Royal Academy Exhibition.

Leading Contents.

	PAGE
ARCHITECTURE AT THE ROYAL ACADEMY ..	295
NOTES	297
THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.....	298
GENERAL NEWS	301
OBITUARY	302
CORRESPONDENCE	302
BOOKS RECEIVED	302
PAINTING AT THE ROYAL ACADEMY.....	306
SCULPTURE AT THE ROYAL ACADEMY.....	307
"VERY ROMANTICT AND HANDSOM".....	308
BOOKS	309
LAW REPORTS	314

ILLUSTRATIONS.

"Study for a District Office."

THIS exhibit by Mr. Paul Waterhouse is a study prepared for the design of an office for the Prudential Assurance Company in a provincial town. Owing to a change in the plan the elevation ultimately adopted will probably be on different lines. The drawing is by Mr. J. A. Swan.

New Bank Premises in Grey-street, Newcastle.

THE new premises for the London Joint Stock Bank, in Grey-street, Newcastle, have a frontage to the thoroughfare mentioned of 50 ft., and are four stories in height. They have a very bold and dignified elevation. The elevation to Grey-street is broadly designed in the later Renaissance style of architecture, and is built of Portland stone. The ground and basement floors are entirely utilised by the bank, and the upper floors are let off as offices.

The banking hall is about 40 ft. square and 20 ft. high, and the walls are entirely panelled with a pleasing creamy marble called Mezzano, divided into panels with bands of Irish green marble. The ceiling of the bank is of hand-modelled and elaborately enriched plaster, and contains the arms of London and Newcastle. Greek Cippolino columns, with bronzed caps and bases, support the beams across the banking hall, and give it a very handsome appearance.

The windows and doors are all of bronze, and the fittings and screens throughout the banking hall are of polished Cuban mahogany to the special designs of the architect. The floor of the public space in front of the counter is laid with rubber to lessen the noise, and is of a special geometrical design. The manager's room at the bank is a convenient and nicely designed chamber, and has panelled walls and a marble fireplace, and is in direct communication with the bank, the waiting and typists' rooms.

The strong rooms in the basement are very extensive and complete, and are built entirely of firebrick, and on the island principle, so that there is an open passage all round them. There are three strong rooms, namely, cash, securities, and ledgers, and they are reached from the bank both by a staircase and a book and bullion lift. There is also ample accommodation in the basement for the staff, as well as for the heating and fuel chambers, &c., and they are approached by a separate staircase.

The banking hall is splendidly lighted by large plate-glass windows, as well as by a dome over the back portion, and is nicely warmed by pipes and radiators from a boiler in the basement. The electric light fittings are worthy of notice, and are specially designed on the lines of old chandeliers and standards, and are of fine bronze. The first, second, and third floors consist of convenient and well-lighted offices, most of which have been let to important tenants. All the offices are well lighted, and are warmed both by open fires and radiators, and are fitted with well-appointed lavatories, a press-button passenger lift, &c., glazed-tile dadoes, &c. The building is of fire-resisting materials throughout.

The architect is Mr. Walter H. Brierley, F.S.A., of York, and the general contractor, Mr. T. Lumsden, of Jarrow. The sanitary work has been executed by Messrs. Wm. Scott & Sons, of Newcastle, the painting by Mr. John Dixon, of Jarrow; the electric light installations and telephones by Mr. R. W. Cairns, of Newcastle; the lifts by Messrs. Austin & Co., of Newcastle; the marble work by Messrs. A. Lee Bros., of Hayes, Middlesex. The ceiling in the banking room was modelled and executed by Mr. G. P. Bankart and Messrs. Jackson & Sons, London, and the bank fittings were supplied by Messrs. Wylie & Lochhead, of Glasgow. The heating and hot-water installations have been executed by Messrs. Mackenzie & Moncur, of Edinburgh, and the rubber paving has been laid by the India Rubber, Gutta Percha, and Telegraph Works Co., of Newcastle. Messrs. N. F. Ramsay & Co., of Newcastle, supplied the whole of the locks and hardware throughout the building. The carving, both wood and stone, was executed by Mr. J. E. Hughes, of Newcastle, and Messrs. Martyn & Co., of Cheltenham.

St. Barnabas' Mission Church.

THE church was built about five years ago of stock brick with ferro-concrete barrel vault and dome. The latter were executed by the Expanded Metal Co. The general contractor was Messrs. L. & H. Roberts, of Islington. The cost of the church, which had to be kept as low as possible, was about £10 10s. a sitting. The church belongs to the Mission of the Merchant Taylors' School. C. H. REILLY.

The Union Jack Club.

THE proposed extension to this very important club for the sailors and soldiers who arrive at and depart from Waterloo is very urgently needed. The scheme shown on the plans gives a large saloon of some 4,700 super feet and a new billiard room with six full-sized tables, new kitchens and sculleries on the ground floor, and a new dining-room, with serving room, which gives service to all these new rooms, various other alterations to the offices and other administrative departments. Above there are 283 new bedrooms, with baths, &c., all connected with the present bedroom floors.

The elevation to Sandell-street is intended to be in Portland stone and Crowborough bricks, but the bays at each end will connect with the existing buildings and will follow them in material.

It will be noticed that the upper floors of the Sandell-street façade will be set back about 6 ft. to give skylights to the billiard room and help the light and air in the somewhat narrow street.

The architect is Mr. Walter Cave, 22, Sackville-street, W.

Lincoln Library.

THE Public Library, Lincoln, was built with money presented by Mr. Carnegie and supplementary private subscriptions. The materials are Ancaster stone and Westmorland slates. The building stands on the lower ground below the Cathedral and the dome and cupola over the central portion were provided to mark its position and purpose. A ½-inch detail of this was exhibited in the Academy in 1912, and the building was completed in 1913. The contractors for the work were Messrs. Wright & Sons, of Lincoln. The carving was executed by Mr. Aumonier, and the whole of the work was carried out from the designs and under the superintendence of Mr. Reginald Blomfield, R.A., of New Court, Temple, E.C.

93, Mortimer-street, W.

THIS, the front, elevation was carried out in Portland stone with bronze ornaments to the main frieze and the shield over the second floor window, which bears the Howard de Walden Arms. The upper window frames and casements are of steel, and those to ground floor, as well as the main entrance doors, are of oak.

W. & E. A. HUNT.

Littlecourt—Farthingstone.

This is a very extensive addition to a small existing cottage for Mr. P. L. Agnew. The three gables in the centre part facing the garden are the only old portion. The tower contains the water supply—pumped from a deep well. The music room on the west side takes up the whole wing and the ceiling is in the roof. There is no other floor in this part. The material is all of the local stone, a nice warm brown with many dark blue veins. The work has been carried out by Messrs. Henry Martin, Ltd., Northampton, and the architect was Mr. Walter Cave, 22, Sackville-street.

Hockley Sole Manor.

This house has been enlarged and remodelled for Major Sir Herbert H. Raphael, Bart., who placed the matter in the hands of the late Lieut. Philip Edward Webb, who was killed in action before the work was completed. The builders are Messrs. Strange & Sons, of Tunbridge Wells, and clerk of works, Mr. Gray.

Washington Cathedral: Founder's Tomb in Bethlehem Chapel.

THE design illustrated is for the tomb of the late Bishop Henry Yates Satterlee, founder of the Cathedral, to be constructed in alabaster at the back of the high altar. The flooring is in Tennessee marble. The Cathedral is from the design of the late Mr. Bodley.

W. D. CABOE.

House at Guadalperal, Spain.

THESE two views are taken from the illustrations in the Academy of a large house, by Mr. E. L. Lutyens, A.R.A.

Entrance Buildings to a Large Munition Factory

This drawing represents the preliminary sketch for the new entrance buildings to a large munitions factory. The enormous increase of traffic of all kinds to these works necessitated the provision of special control arrangements, and two gateway entrances in place of one.

The scheme as executed has been altered in several ways, principally by the provision of a lodge on both sides of the gate house, instead of on one side only, as shown in the drawing. The gate house itself has a central waiting hall in which all pedestrian traffic is controlled by a commissionaire, who occupies one of the offices on the diagonal. The three other offices have been allotted as time office, weighing office, and police office, the police and commissionaire's offices also serving as search rooms when required.

The materials used are Tucker's sandfaced bricks with wide joints, and Ames & Hunter's new Roma tiles.

BUCKLAND, HAYWOOD & FARMER.

Lord Wandsworth Institution, Hampshire.

This institution is for the education of agricultural students. Mr. E. Guy Dawber is the architect.

MEETINGS.

MONDAY, MAY 14.

Incorporated Clerks of Works' Association (at Carpenters' Hall, London Wall).—6.45 p.m.

TUESDAY, MAY 15.

Illuminating Engineering Society (at the Royal Society of Arts).—Discussion on "Economics in Lighting in Relation to Fuel Saving." 5 p.m.

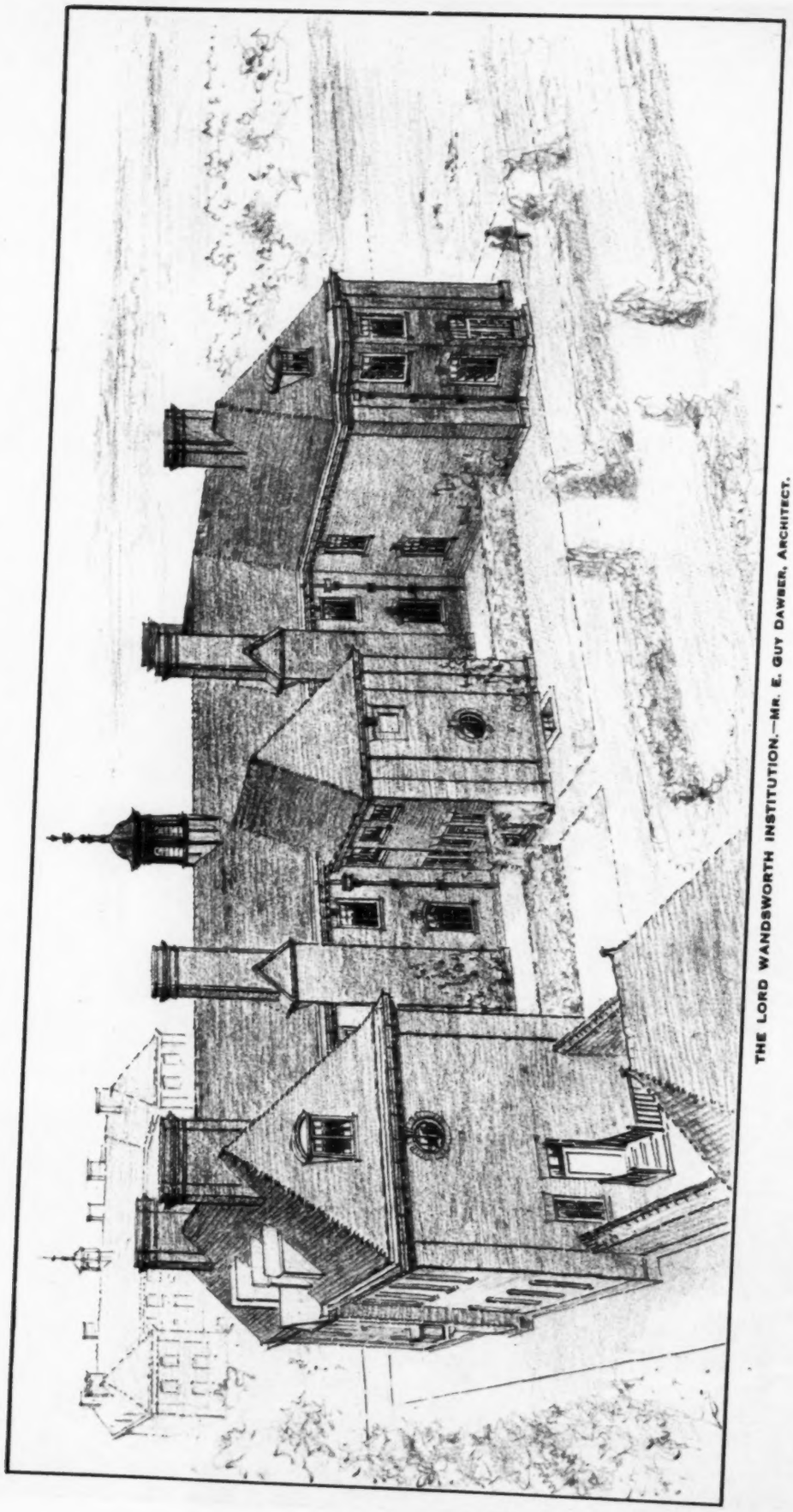
L.C.C. School of Building, Ferndale-road, Clapham.—Professor Beresford Pite, F.R.I.B.A., on "The Buildings of Italy—Rome: The Reformation of St. Peter's." 8 p.m.

THURSDAY, MAY 17.

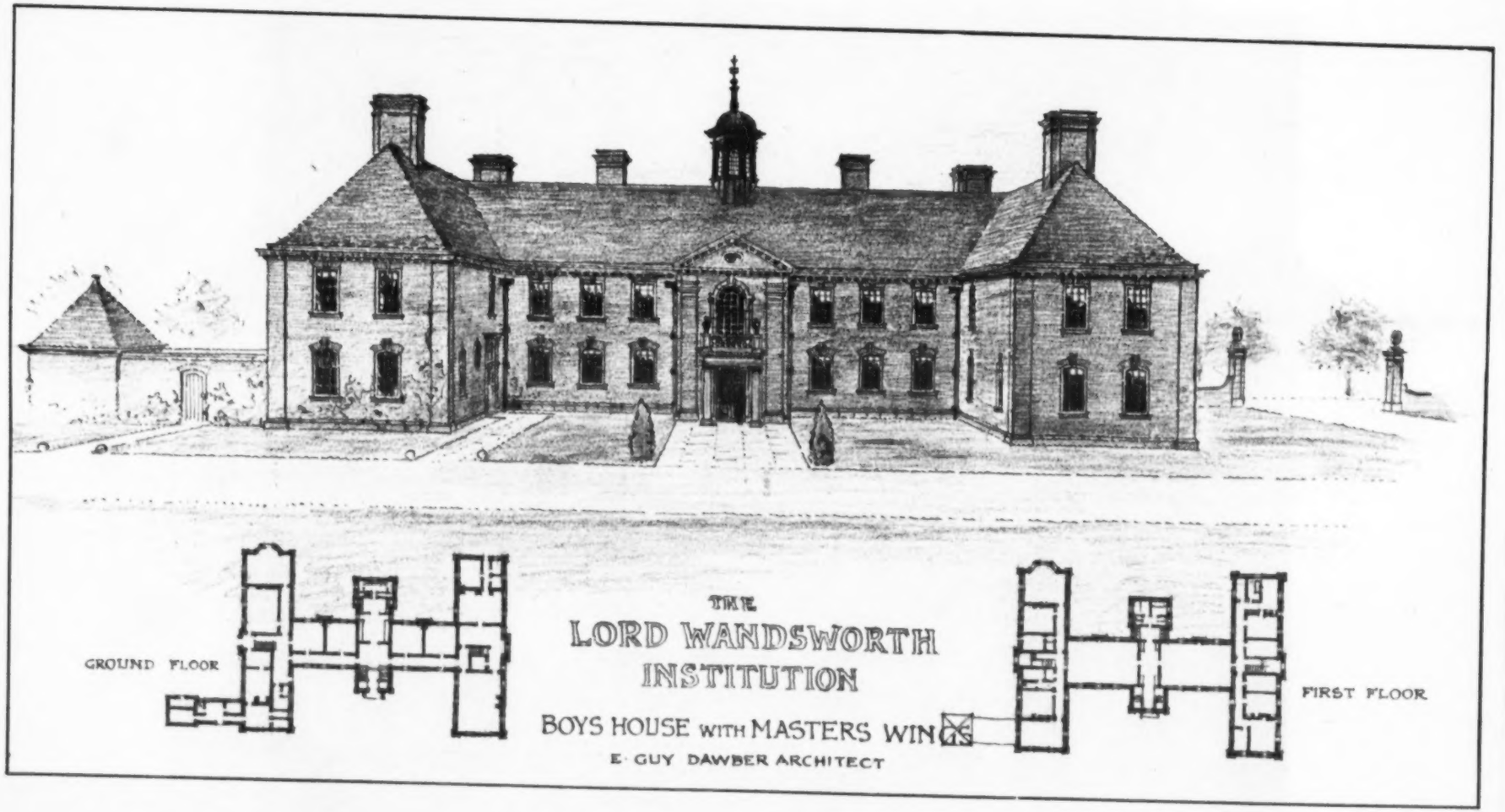
Institution of Electrical Engineers.—Annual General Meeting. 8 p.m.

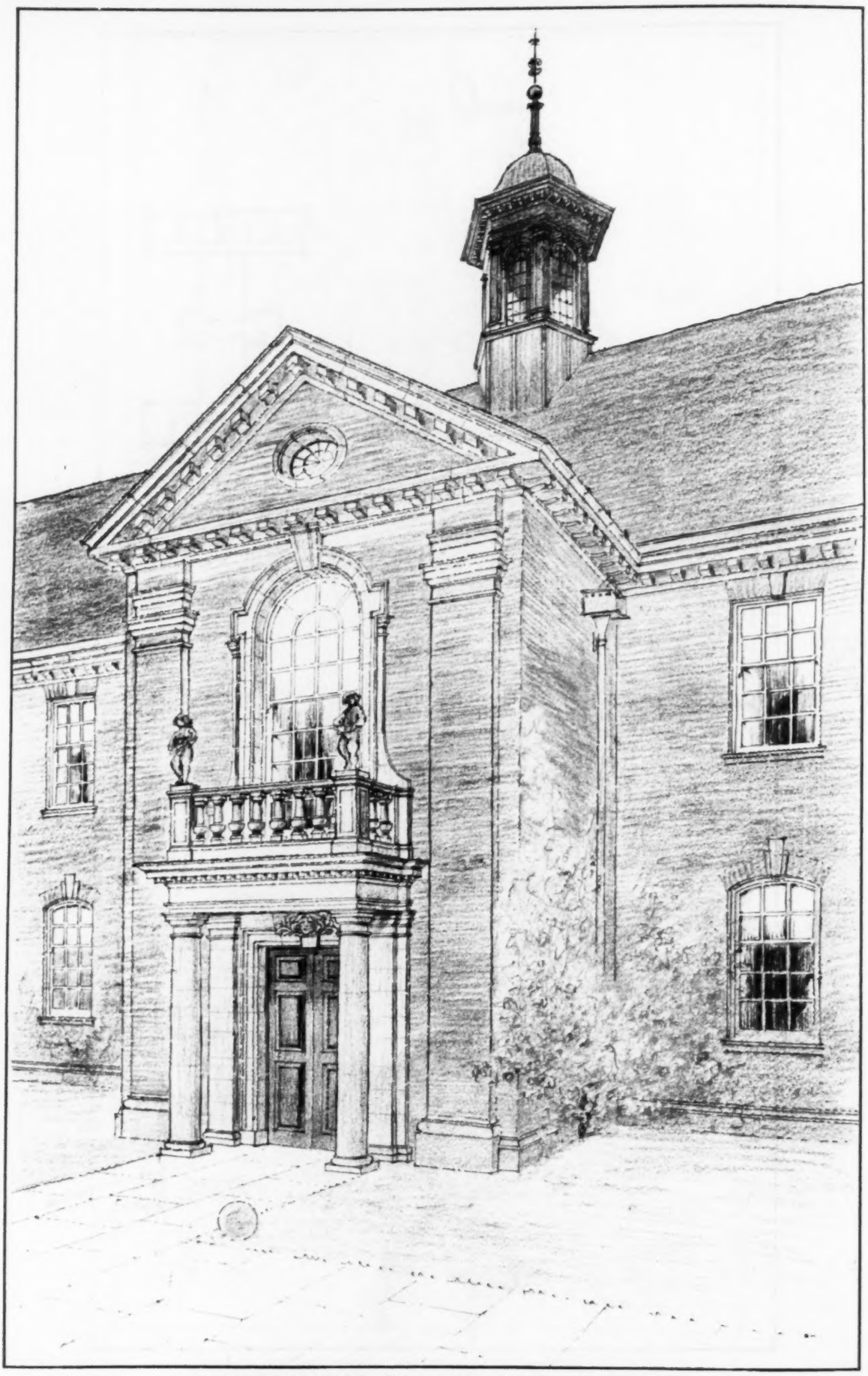
ROYAL ACADEMY SUPPLEMENT.

STUDY FOR A DISTRICT OFFICE.—MR. PAUL WATERHOUSE, ARCHITECT.



THE LORD WANDSWORTH INSTITUTION.—MR. E. GUY DAWBER, ARCHITECT.

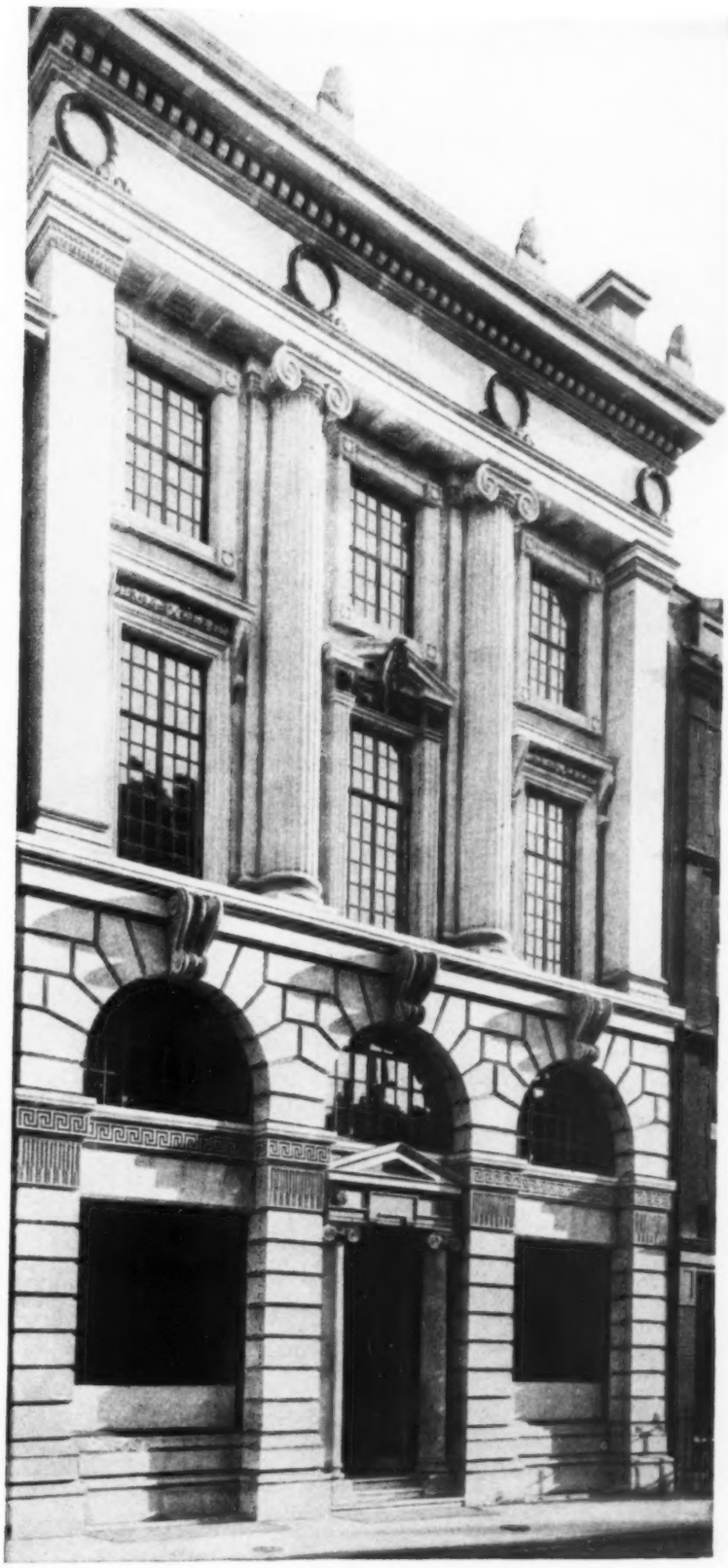

GROUND FLOOR
THE
LORD WANDSWORTH
INSTITUTION
BOYS HOUSE WITH MASTERS WINGS
E. GUY DAWBER ARCHITECT
FIRST FLOOR



THE LORD WANDSWORTH INSTITUTION.—Mr. E. Guy Dawber, Architect.

ST. BARNABAS MISSION CHURCH, SHACKLEWELL, LONDON.
PROFESSOR C. H. REILLY, M.A., F.R.I.B.A.

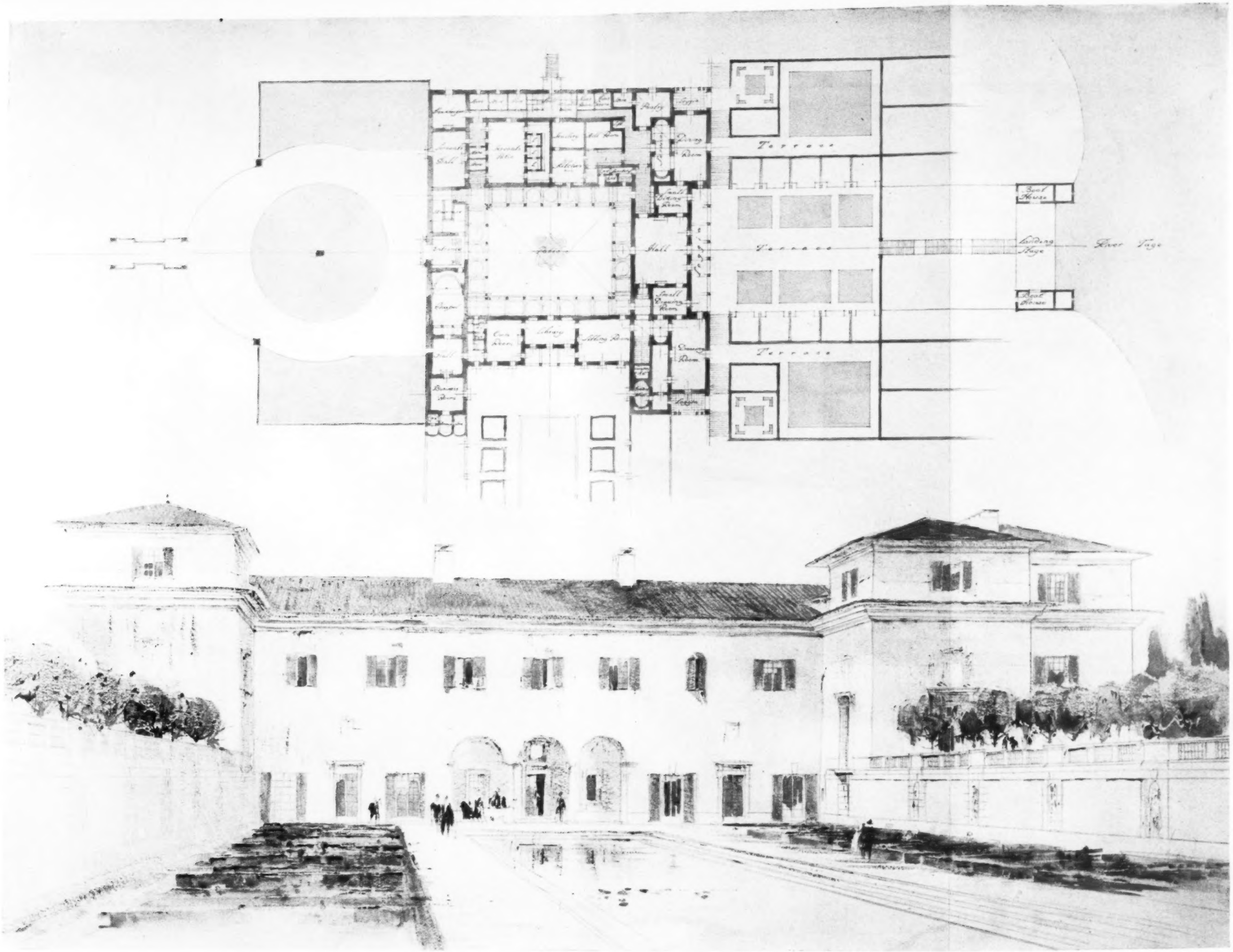
LONDON JOINT STOCK BANK, NEWCASTLE.
MR. WALTER H. BRIERLEY, F.R.I.B.A., ARCHITECT.



NO. 93, MORTIMER STREET, W.
MESSRS. W. & E. HUNT, FF.R.I.B.A., ARCHITECTS.

NEW PUBLIC LIBRARY, LINCOLN.
MR. REGINALD BLOMFIELD, R.A., ARCHITECT.

Sent House
Lidding Page
River Page
Sent House

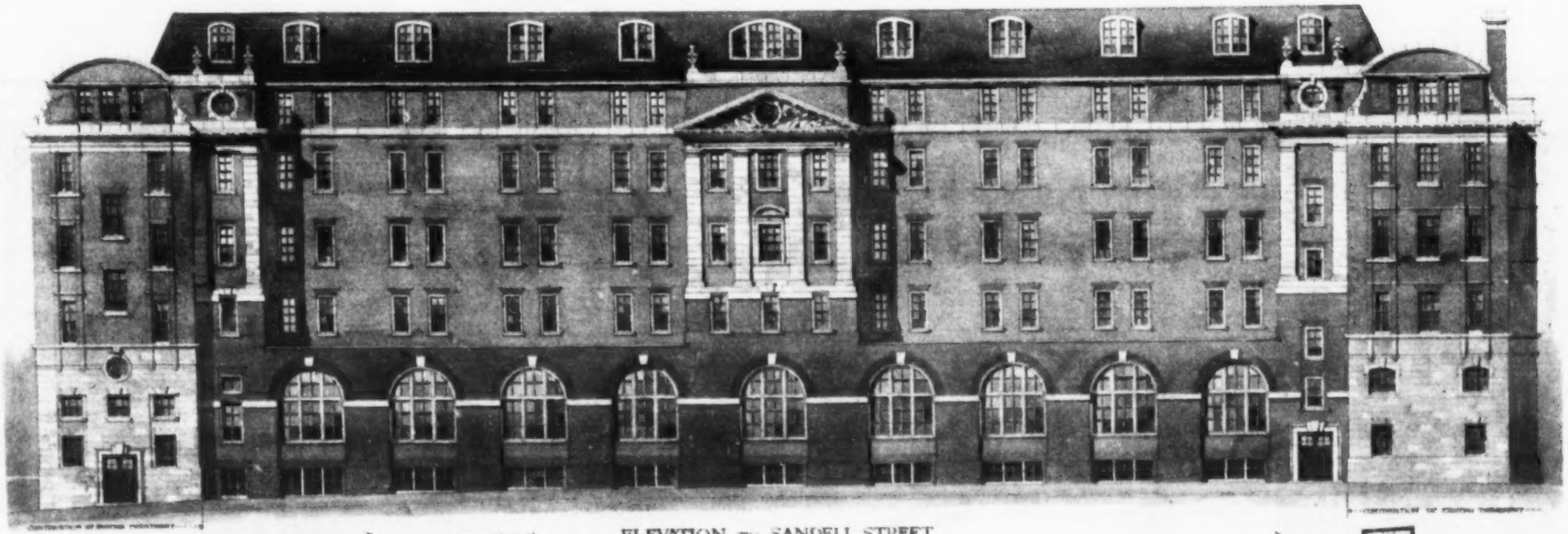


SOUTH ELEVATION AND WATER GARDEN, EL GUADALPERAL, SPAIN.
MR. EDWIN L. LUTYENS, A.R.A., F.R.I.B.A., ARCHITECT.

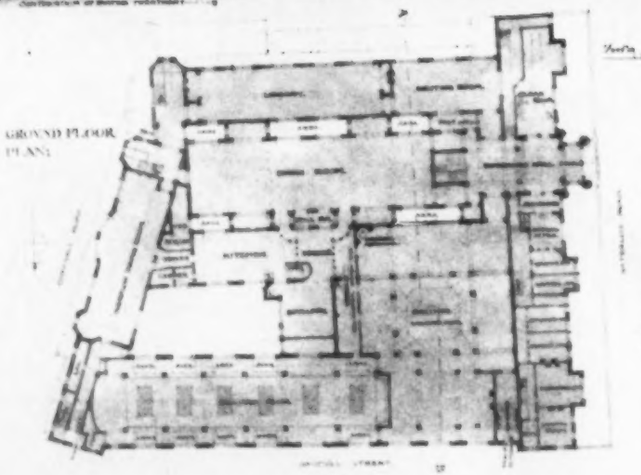
ENTRANCE FRONT, EL GUADALPERAL, SPAIN.
MR. EDWIN L. LUTYENS, A.R.A., F.R.I.B.A., ARCHITECT.

ALPERAL, SPAIN.
R.I.B.A., Architect.

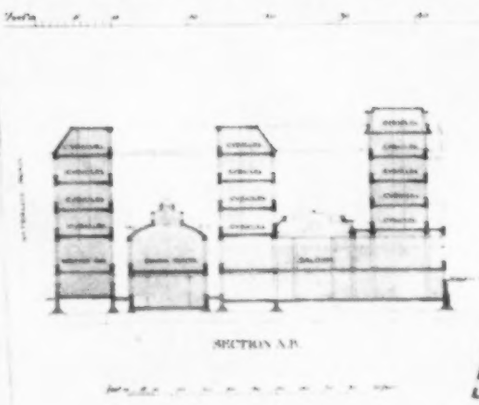
PROPOSED EXTENSION
OF
THE UNION JACK CLUB.



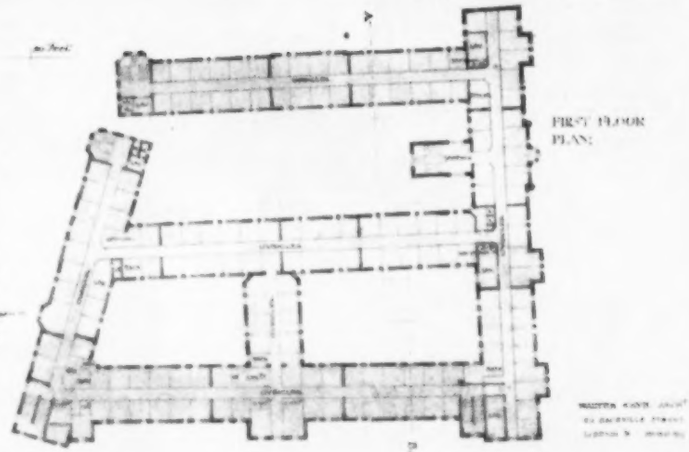
ELEVATION TO SANDELL STREET.



GROUND FLOOR PLAN.

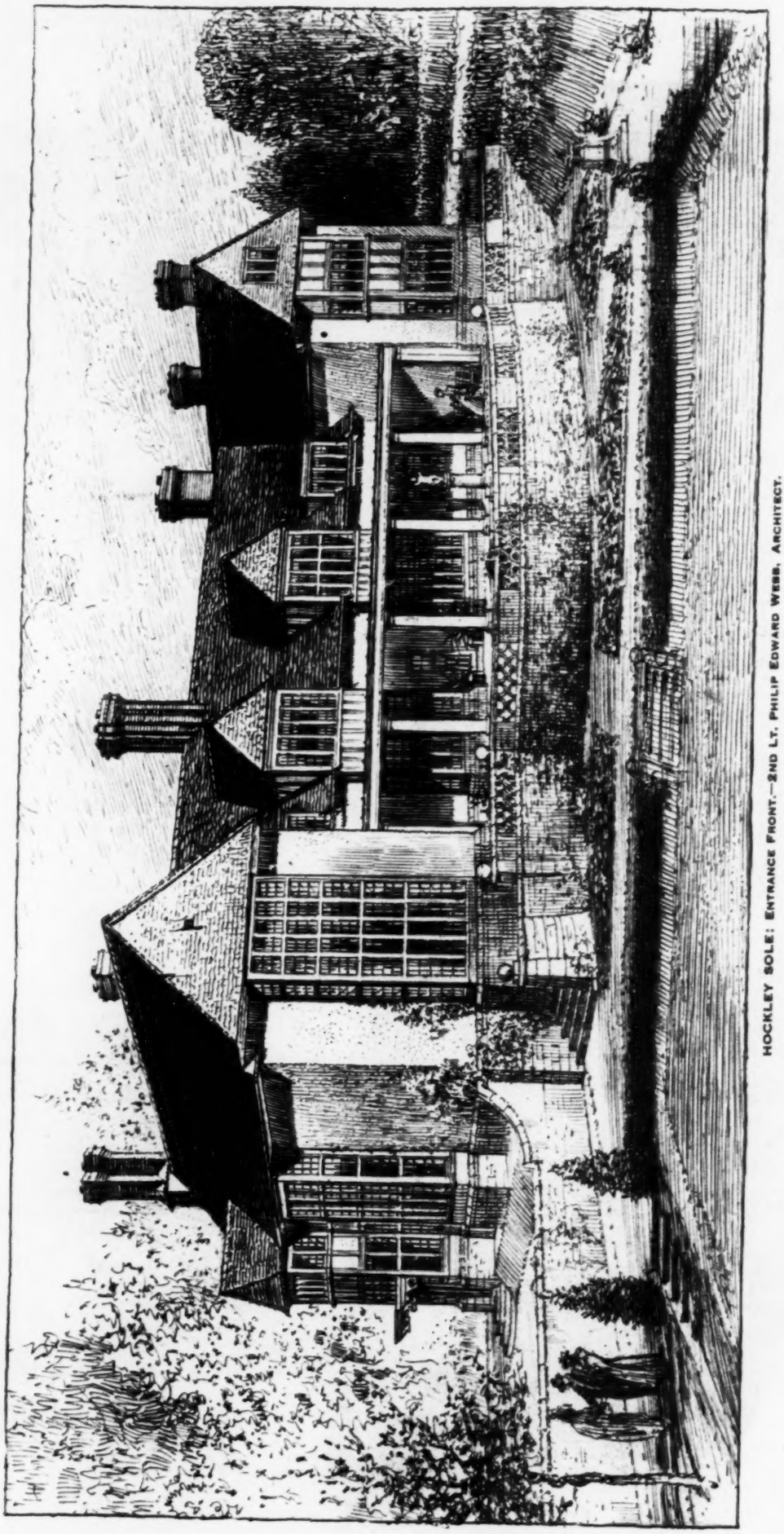


SECTION A.B.

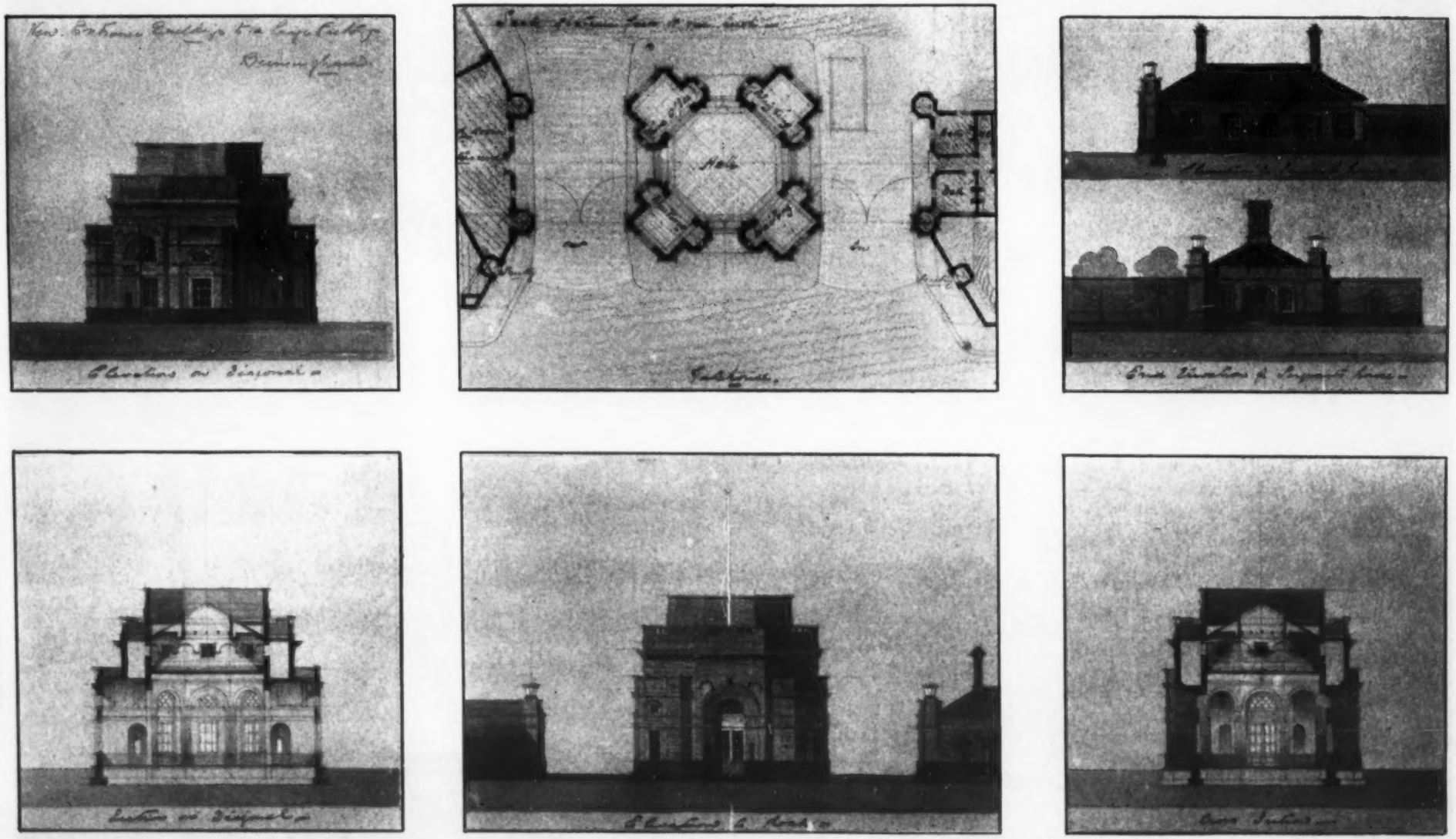


FIRST FLOOR PLAN.

MR. WALTER CAVE, ARCHITECT.

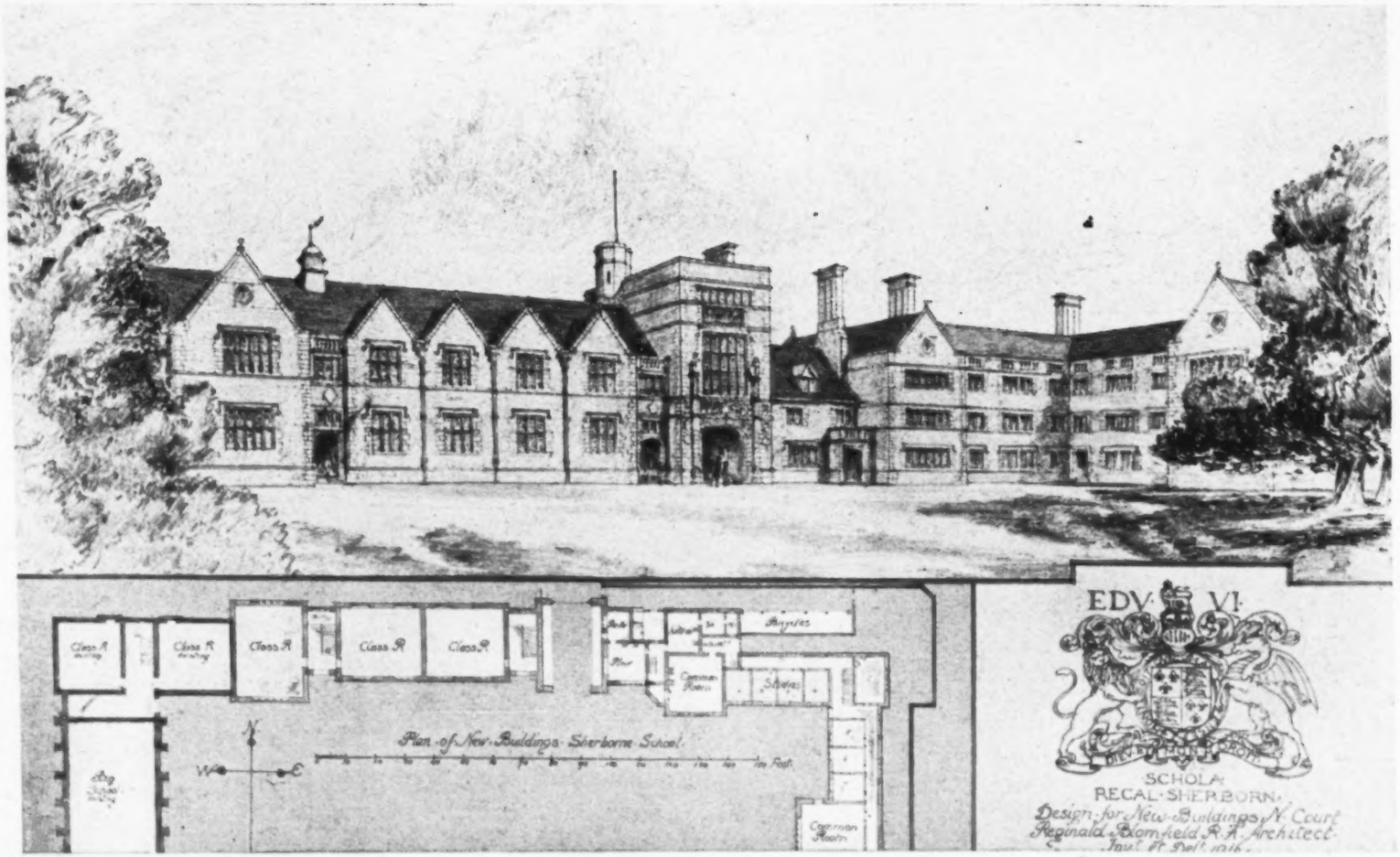


HOCKLEY SOLE: ENTRANCE FRONT.—2ND LT. PHILIP EDWARD WEBB, ARCHITECT.



NEW ENTRANCE BUILDING TO A FACTORY.—MESSRS. BUCKLAND, HAYWOOD & FARMER, ARCHITECTS.

FOUNDER'S TOMB, WASHINGTON CATHEDRAL, U.S.A.—MR. W. D. CARÖE, ARCHITECT.



New Buildings, Sherborne School, Dorset.

[The perspective drawing now at the R.A. shows proposed design for additional buildings at Sherborne School. The four class-rooms to the left of the drawing have already been built, and the scheme when carried out will complete the buildings round the Courtyard inside the entrance, and include new class-rooms, entrance tower, porter's lodge, common rooms and studies, joining up at the south-east end with the existing Headmaster's House. The design and drawing are by Mr. Reginald Blomfield, R.A., of New Court Temple.]

PAINTING AT THE ROYAL ACADEMY.

By SELWYN BRINTON, M.A.

THE present exhibition of the Royal Academy keeps up to the level of those of previous years, and more especially that of last year. This is a fact which is entirely satisfactory. We feel that England in the midst of the tremendous world conflict in which she is engaged as a protagonist, and which seems now nearly reaching its climax, has yet energy to spare to be employed in channels outside that of the claims of war.

I propose to divide my notice for purposes of convenience under the headings of portraits, subject pictures and landscapes. The portraits this year are numerous and of fairly high quality. In the first room as we enter we come to Mr. William Orpen's brilliant portrait of Lady Bonham-Carter, which recalls his no less brilliant Miss St. George of last year's Academy, and near this Mr. Seymour Lucas' admirable likeness of Professor Banister Fletcher is an excellent and characteristic portrait of an architect who is personally known to the majority of my readers. "Mrs. Scrope," near this, by Sir Luke Fildes, is as direct and obvious in its technique as "Mr. Charles Ricketts," by Mr. Charles Shannon, is subtle and introspective; and the portrait by the same artist of the late Mr. Neville, M.A., F.R.S., recalls a familiar figure at Cambridge, as well as a personal friend of the writer. In Arthur Hacker's portrait of Martin Harvey (Gallery III) the illustrious actor seems to be wrestling with the difficulties of his part, and even so to wear an unnecessarily harassed expression; but three other portraits in the same room are of very notable quality. They are those of Mr. David Thompson by Fiddes Watt, Lieutenant-Colonel Jeffreys, C.M.G., by George Henry, and the Right Hon. Winston Churchill by William Orpen. The latter (three-quarter length) is both an admirable likeness of this statesman and a very masterly piece of painting, recalling traditions of the best work of John Sargent, who, by the way, does not exhibit in the present Academy. But I prefer of William Orpen's six portraits here exhibited that of Sir John Benn, Bart., in Gallery V. The likeness here is arresting, and must be absolutely faithful; the colour scheme of coat and green tie and background harmonises, and there is absent the element of caricature which inclines to obtrude itself in the same artist's other most excellent portrait of Viscount Bryce, O.M., in the same room.

I may mention also two portraits of distinguished lawyers, the late Albert Jessel, K.C., by S. J. Solomon, and the late Right Hon. Sir Frederick Darley by Longstaff. Mr. John Lavery exhibits two charming portraits of women, the Hon. Mrs. Morrison Bell (Gallery III) and Mrs. Walter Samuel (Gallery VII), in the last of which he introduces that note of old gold, the attraction of which he seemed to discover in some of his portraits of last year. Lastly, Sig. Pilade Bertieri's portrait of the Duke of Newcastle (Gallery XI) must be noted, an admirable three-quarter length, seated, in black coat and vest.

Turning now to the subject pictures, we cannot help feeling that an artist of the quiet refinement of Mr. Stott, in his "Holy Family," scarcely shows to the best advantage on the walls of the Royal Academy; while the Madonna in the same room, "Our Lady of the Fruits of the Earth," by F. Cadogan Cowper, in spite of the beauty of detail, almost goes too far in the other direction by the flaming brilliancy of her scarlet cloak. A lovely bit of colour in this room, a study in cool blues, is "The Piper in Blue," by Madeline Green. Near this Fred Appleyard, in "The Cloven Hoof," appears to show the influence of Mr. Charles Sims' earlier manner, while this artist himself appears in this room in his later religious spirit in "Greater Love hath no man."

In Gallery II Mr. Lavery attempts the art of religious symbolism in a large triptych, "The Madonna of the Lakes," without achieving a very marked success. The central figure, possibly intended to be hieratic in character, seems, even so, unnecessarily stiff and wooden, and the outspread hands to be really weak in drawing. The subject picture of this year in the place of honour (Gallery III) is that of Boy 1st Class John Travers Cornwell, V.C., painted for the Admiralty by Frank O. Salisbury, a fine and vigorous rendering of a heroic episode in the history of our Navy.

In Gallery V there are four paintings of the class I am now treating which seem to me to possess originality of conception and handling. These are "The Check Shawl," by Algernon Talmage, an upright figure of a girl defined against water, where the suggested colour scheme of green and silver is brilliantly handled. The second of these is Mr. William Strang's "Youth and Age," in which two figures—that of a bearded old man in a garment of the nature of a dressing-gown, and of a beardless youth attired in what is obviously intended to be a very correct and modern "get up," but holding a silk hat whose shape seems to date back to the mid-Victorian epoch—are separated by the form of an angel, apparently the Angel of Life. This last is a figure of extreme beauty of type, recalling to my mind one of those glorious angelic figures painted by the early Veronese; indeed, Mr. Strang's work in this painting recalls much of the sentiment of the Primitives—their exquisite sense of beautiful detail, their refinement of type, their spirituality of utterance. Near this last is Maurice Greiffenhagen's painting, "The Mermaid." Mr. Greiffenhagen seems to me one of the very few painters we possess in this country with a really imaginative grasp, as we may have judged from his wonderful "Idyll." Scarcely less does this appear in his "Mermaid," who is utterly unlike the very conventional and fishy young person who often does duty in that capacity. This creature of his invention is uncanny, dangerous, a being of another world than ours. She holds the fisher lad entranced, almost glued to his bench by her song, while the pale stars gleam in the night sky and are reflected in the water beneath.

I have immense admiration for the work of Mr. Anning Bell; but on this occasion he scarcely finds himself in his "Titania and the Indian Child." Here, too, the Primitives have been invoked; and in fact the grouping, the landscape background and the whole arrangement of the picture is charmingly primitive in its sentiment. But it is in the central figure of Titania, with the little Indian boy at her side, that the artist fails to achieve beauty or real poetic vision, such as this theme certainly requires. The lady with the scraggy neck, on which the head is awkwardly placed, might be the Madonna of a fifth-rate Giottesque—say a weak follower of Neri de Bicci—but is certainly far from the radiant vision which our Shakespeare imagined.

"The Empire Builder," by Rosalie Emslie, in Gallery VIII (whose name is entirely new to me, but whom I am glad to welcome in this Academy) seems another work of fine imaginative quality. Nothing could be simpler, indeed, than the idea conveyed, or its treatment. We see a half-draped figure of a young woman seated, with a globe of the world in her right hand; but the magnificent naked torso of this girl—almost Michelangelesque in its suggestion of immense latent force—the serious dignity of her glance—far removed from any mere idea of sexual attraction or prettiness—and even the colour scheme of the background and the blue silk which just covers her knees give the impression of fecundity, of force, and of the future which those powers may hope to ensure. The Hon. John Collier this year gives us, in place of the problem pictures which have interested the public in many recent Academies, a brilliant study of flesh colours against rich draperies. It is almost as if the artist were saying to the critics and public, "You say that I can only paint problems; but I can paint flesh, real living flesh, and stuffs, gold brocade and blue-black velvets and crimson silks, as well as the best among you." If the artist had said or even thought this he certainly achieves his object here; the dazzling whiteness of the girl's upright form defines itself against the rich stuffs, the "Pomps and Vanities," which fall in a cascade beneath her feet.

Among this year's landscapes both Mr. B. W. Leader and Mr. David Murray are well represented; the former especially in his "Welsh River" (of Gallery III), with its sleeping woods, and the latter, in the same room, by "Mountain Slumber, Ulswater," painted in a delicious key of fresh green and cool greys. I prefer Mr. Arnesby Brown in such smaller work as his "September Morning" (Gallery IV) to the assertive power of his "In June," showing cattle knee deep in pasture, in the first room. In the same room is one of the finest landscapes of this Academy, "The Hills of Larne," by D. Y. Cameron. Mr. Farquharson, Mr. Hughes-Stanton, and in sea-scapes, W. L. Wyllie and Napier Hemy are represented.

In the large room not far from the President's painting of "The Wonders of the Deep," in which Sir Edward Poynter is still faithful to Greek inspiration, is Tom Mostyn's "Elegy." Here I consider that this artist has attained the high-water mark of his very individual talent. Far finer than his "Garden Memories," in the next room, is the reserve and dignity, entirely classic in its sentiment, of this "Elegy," which might have been inspired by memories of some such beautiful Italian gardens as those of the Villa d'Este or the Villa Borghese, and in which the monumental cypresses and stone pines, defined against the sky, seem bathed in an immense stillness, in the dewy silence of the southern twilight.

Influence of Forests.

On Tuesday, May 8, at the Royal Society of Arts, Professor Augustine Henry devoted his first Chadwick Public Lecture, 1917, on "Forests, Woods and Trees in Relation to Hygiene," to the influence of forests on climate, town water supply and river floods. The influence of forests on climate is undoubted, though less than is generally supposed. Inside forests the temperature is moderated, being lower in summer and higher in winter than in the country outside. The effect of forests on general rainfall is a difficult and complicated subject; but that they increase local precipitation has been proved by numerous observations over long periods in France and Germany. The most important action of forests probably is in regulating water supply or stream flow. Run-off water is diminished, and floods are lessened in frequency and in amount. Silt in reservoirs is prevented and rivers are kept better fitted for navigation. The afforestation of the high valleys, where rivers take their source, and of mountain slopes aids in keeping a pure and adequate water supply. The lecturer gave an account of the catchment areas from which so many towns derive their water supply, and showed how the afforestation of a considerable part of these areas was the duty of the Corporations, who could be aided in this national work of creating a timber reserve by grants from the Treasury on a partnership system, which worked well in the case of the Liverpool Corporation. The second lecture of this course, dealing with "Forests as Sites for Sanatoria and Health Resorts," will be delivered at the Royal Society of Arts, Adelphi, on Friday, May 11.

"Concrete and Constructional Engineering."

The issue of *Concrete and Constructional Engineering* for the current month contains, amongst other useful features, the following articles:—"Concrete Work in the New Royal Palace, Copenhagen," by Georg Brockner; "Problems in the Theory of Construction," by Mr. Ewart S. Andrews, B.Sc. Eng.; "Water the Chief Factor in the Making of Good Concrete," by Mr. Nathan E. Johnson; "New Works in Concrete: Reinforced Concrete Over Bridges and Galleries at the New Alexandra Docks, Bombay—*Special Supplement*: "Concrete the Money Saver—Concrete as a Substitute for Timber in Mines." The number contains many interesting illustrations.

SCULPTURE AT THE ROYAL ACADEMY.

By SELWYN BRINTON, M.A.

THE sculpture of this year's Academy shows individual work of considerable interest, without, however, attaining a very high general level. In the Central Hall are Mr. Paul Montford's life-sized figures of "Philosophy" and "Inspiration," which together complete the group to be erected upon the Kelvinway Bridge, Glasgow. The figure of "Philosophy" is here particularly to be noted; it represents an old man, robed and seated, somewhat in the tradition of Dr. Faustus, with an open book before him and a skull at his side. Near this is Sir W. Goscombe John's portrait of Lieut.-Colonel Lord Ninian Crichton-Stuart, M.P., who was killed in the action at Loos, October 2nd, 1915, —this figure being the model for a bronze statue to be erected at Cardiff.

Facing this figure in the same room is that of the late Captain Scott, by Mr. Albert Hodge, being part of the top group of a monument to be erected to Captain Scott and his companions in the Antarctic Expedition; and near this is Mr. Harold Parker's group in plaster of "The Awakening," which forms a portion of a group over the main entrance doorway of Australia House, Strand. Thus, in the Central Hall we have a number of figures connected with architectural sculpture, with which Mr. F. W. Pomeroy's "Howell Dda" and Mr. Pegram's "Prince Llewellyn," the last native Prince of Wales, must be included—both these being models of groups or figures to be placed in Cardiff City Hall. Near these, in the Central Hall, is Mr. Toft's marble figure of "Grief."

In the Lecture Room, I particularly remarked several statuettes in bronze. The bronze statuette is one of the most interesting and attractive sides of the sculptor's art; it was practised both in Greek and Greco-Roman art, and was cultivated with signal success in Italy during the whole of the Renaissance period; it is a form of sculpture which still adapts itself to the conditions of modern indoor life; it is inexpensive—comparatively with the outlay necessarily involved in large monuments—and it may be doubted whether it receives the attention which this branch of art certainly deserves in modern times.

A figure full of energy and movement is Alfred F. Hardiman's bronze statuette, "To Victory," in this year's Academy. It represents a drummer-boy beating his drum as he advances, and the figure, kept delightfully loose in the modelling, is full of energy; he moves, he carries us forward in the music of the attack. Even more attractive is Frederick J. Halnon's bronze statuette of "Peace," near this last, and very much on the same scale. She is treated as a nude figure of a young girl, holding the doves in her right hand; here, too, the modelling is loose, that is to say, it is not finished up to the highest point conceivable, but there is something left to be supplied by the imagination of the spectator. This seems to me a tendency of modern art which has much in its favour; it is precisely the difference in sculpture which we find in painting between work which is hard and what artists call "tight" and what is loose and exquisitely suggestive. We could not find a better instance of these two methods in this Academy than the "Peace," which I have just mentioned, and the bronze statuette of "Flora," by Isabel Hogg, which is not far from it. This last is of practically the same dimensions. It also is a nude female figure, quite sound in its proportions and modelling, and carried up to a high point of finish; but I fancy a critical eye would prefer the looser technique, the suggestive quality of Mr. Halnon's "Peace" to what I have described in the "Flora."

Close to "Peace" is Mr. Richards Belt's bronze bust of "F.M. The Earl Kitchener, K.G.," which I myself saw in the clay within the artist's studio. A curious and almost romantic story is connected with this bust, for the artist himself told me that, through circumstances beyond his control, he had practically abandoned the sculptor's art—in which he had already achieved marked success for many years—when the impulse, which was almost uncontrollable, came to him to attempt this subject. So strong was the impulse that he felt it impossible to do anything else, or even to rest, until the actual head was put into definite form, although this cost him many sleepless hours; the rest of the detail he could, of course, approach more leisurely, and the result is certainly a very fine bust, which I also imagine to be a striking likeness of our greatest soldier. The same subject is treated in this Academy by Sir W. Goscombe John, as the model of a bronze bust of "F.M. Earl Kitchener of Khartoum" to be placed in the Gordon Memorial College at Khartoum, and yet again by Mr. Hamo Thornycroft, as a marble bust of "F.M. The Earl Kitchener of Khartoum, K.G."

The Premier appears in Mr. James A. Stevenson's bronze portrait relief of the Right Hon. David Lloyd George, M.P.; and near this, in the centre of the Lecture Room, is Leonard S. Merrifield's large figure of "Richard Trevithick," inventor of the high pressure and locomotive steam engine, being the model for a large statue to be erected at Camborne, Cornwall. The figure is that of a man of middle life in the costume of the period (which included tail coat and knee-breeches), advancing in a somewhat agitated manner, while he carries under his left arm the model of a high pressure locomotive steam engine. It may be questioned whether this useful invention could, under any conditions of material, whether in bronze or plaster, adapt itself sympathetically to treatment in sculpture, and whether it might not be better suggested than accurately represented; but apart from this, there can be no question of the vigour and energy of this advancing figure, with which may be mentioned the same artist's model of one of the four panels, representing the principal inventions of Richard Trevithick, to be placed on the base of the Camborne Memorial.

Two monumental figures of interest are the bronze memorial to "Mr. W. T. Stead," the founder of the *Review of Reviews*, by Sir George Frampton, which is intended to be erected on the Thames Embankment; and Sir Thomas Brock's portrait bust of the Late Edwin Austin Abbey, R.A., which is to be cast in bronze for the British School at Rome. A charmingly decorative draped female figure is the statuette called "A Wreath of Roses," by Sir George Frampton, which is destined to be part of a memorial.

Mr Walter Winans' equestrian statuette, in silver and bronze, of "Sancta Johanna," is rather clever "orfévrerie" than serious sculpture, though the horse itself—as was to be expected from such a judge of equine matters—is admirable in movement. A large equestrian group, in which the horse is well treated, is the "Peace" of Mr. Gilbert Bayes, which is destined for the National Art Gallery of New South Wales; and with this is to be compared Mr. H. Pegram's mounted figure of the Late Lieut. G. D. I. Armstrong, of the Sherwood Foresters, which is intended for a memorial in Semley Churchyard, Wilts.

Lastly, I take three subjects which are together in the centre of the Lecture Room, and all of them excellent in their kind. "John" is a marble bust of a child by that admirable Belgian sculptor, Victor Rousseau. Beside this, Hamo Thornycroft, in "The Sandal," has treated the form of a young girl with delicate sense of beauty and clever modelling; and, yet again, beside this, Lieut. Derwent Wood gives the bust of a baby boy, "Master Charles Haviland Hillman," which seems to me really marvellous in its truthful rendering of baby form and expression.

R. A. EXHIBITION. "Grief." BY MR. ALBERT TOFT.

R. A. EXHIBITION.

Bust, F.M. The Earl Kitchener, K.G.

BY MR. RICHARD BELT.

[The bust of Earl Kitchener, by Mr. Richard Belt, and given by the artist to the fund to benefit our disabled soldiers and sailors, was sent by our Army Council, together with a cannon, to the famous Barbedienne Foundry for casting. The metal answered admirably to the chasing and moulding, and is a fine representation of the founder's art. Many diplomats, soldiers, and artists visited their galleries and were greatly impressed by the faithful likeness, the serene and dignified pose of the head, as also the throw of the Marshal's cloak.]

"VERY ROMANTICT AND HANDSOM."

WHEN Sir Charles Newton was excavating the remains of the Mausoleum at Budrum, on the site of the ancient Halicarnassus, a letter from one of the seamen working under him was picked up in the streets and returned to him, as it was unsigned and unaddressed. The sailor who wrote it complained bitterly: "Never was there such a change from a seaman to a navy," and lamented that "the city as been sunk such a long time that we find nothing but mable; every thing els is compleatly roted away"; but goes on to explain the glories of the fruit season and the lamentable fact that "we cannot manage to eat more than half a dozen melons at a time," and concludes with affectionate messages to the family, one of which is our text. "Tell him i hope to have a turkish curieau for him. i think i shall bring him a gravestone, they are very romantict and handsom."

That sailor's spirit is not dead, as every house agent's list and many house-hunter's requirements will show. "A XIII century Tudor house" was recently advertised by a large firm—a blunder infinitely less excusable than the mistaking of a Greek grave relief for a "turkish curieau." But the extreme example of the fad for the "romantict and handsom" may be found in the advertisement columns of the *Times* for October 14, 1916. "Wanted to purchase, anywhere South of London, but within 40 miles preferred, an old Farmhouse of Elizabethan date, with old stone or tiled roof, herring-bone brickwork, half-timbered, characteristic chimneys, something after the style of the house in Constable's picture in the National Gallery, 'The Valley Farm.' Must be unrestored, and if in a state of dilapidation no objection. Some land with house essential."

There may be no objection to a state of dilapidation, but there are several to the quest, and these not private only. In the first place it is well known that, owing to the deep-rooted belief that the South wind brought plague and other horrors, the Tudor builder almost invariably gave his house a northern aspect, and so usual is this that it is said that only two manor houses in the whole of Sussex face south. Again, "bottoms" were usually chosen as sites, low-lying land, well screened from wind and storm; and sites of this nature are not popular at present, especially when combined with a northern aspect. A tumble-down house with no drainage system *may* indeed be dealt with satisfactorily, but at considerable cost, even supposing that site and aspect are found combined with the picturesque; but doctors seldom recommend either to the notice of their patients, and architects and builders are alike shy of patching jobs, which may or may not be satisfactory, and if unsatisfactory will be pronounced their fault.

On public grounds also the quest for the old farm may be deprecated. On all sides we hear of the impression made on our soldiers by the sight of the French peasant proprietor, of the growing demand on the part of soldiers for small holdings after the war, of the urgent need for encouraging agriculture in England and restoring the dwindling population of dwellers on the land. The passing of the old farmhouse in question means the dispossession of a farming family which, as things are, will be forced into a town. The land becomes a pleasure ground, the area available for cultivation is lessened to the sensible loss of the district, and "those new people" arrive, and by arriving add to the risk, nay, the probability, of the process being repeated in the neighbourhood. When (in the language of the agents) a fancy price is paid for a fancy place, a whole new standard of values is introduced. "They'll give anything for what's old" is a doctrine familiar to cottagers in the matter of antique furniture, and one becoming dangerously familiar to the owners of small and picturesque farms—in the Home Counties especially—and the remedy is difficult to perceive.

We have all stayed in old country houses, and we all feel their charm; the mind which is open to receive it has many pleasures—pleasures of the eye and the imagination—which are lacking to the less instructed. But can we not school ourselves to realize that it is sometimes our duty to enjoy them at second hand; to see the best, and on public grounds be content to see ourselves in surroundings less romantically perfect? Everyone who knows anything of rural life knows that all over England cottagers are being dispossessed to make way for those who want week-end cottages, and can pay for them. This movement for acquiring the picturesque on a larger scale is a less obvious danger, but one not less real. The gentleman farmer, with his educated sense of the need for experiment in manures and stock, his perception of the advantages of labour-saving devices, is a clear gain to any neighbourhood; but the man who puts the picturesque first and only mentions the land as a convenient addition to his amenities, without enquiring into its quality, is no farmer. We may hope that one gain the war will bring us in æsthetic matters, as it has already done in things of the mind and soul, is sincerity, the realization of our position in relation to other factors in life and to other people; but seekers after Constable farm-houses are not of these. Their minds are set on their own pleasure, not on their relation to their neighbours and the State; the lesson of patriotism has not been learnt by them.

Finally, is this morbid desire for things old, whether in good or bad condition, a good sign? There is much to be said for well-built houses and sound furniture of past generations: their workmanship has been tested, their defects are patent. But to ignore condition, to prefer the old and bad to the new and good, this is surely what Hogarth somewhere calls "the disease of connoisseurship." Miss Austen laughed with the sensible Edward Dashwood at the young enthusiast who preferred "crooked, twisted, blasted trees and ruined, tattered cottages" to snug farmhouses and good forestry; we need her gentle irony to-day to ridicule this century's passion for the simple life and the surroundings of the past, more especially as these are never tolerable unless accompanied by the modern conveniences of bathroom and electric light. The wish to make the best of both worlds has never led to the advantage of either; London is none the better for the week-end habit, the country as a whole is much the worse. Can we not realize now, in this time of reconsideration and reconstruction, that principles are involved in the quest for the picturesque at all cost, and that it is not the act of those who would play the part of citizens to gain their own ends at the cost of others' means of livelihood? If we can acquire the "handsom and romantict" without disadvantage to others, well and good; but if we can clear our minds of cant, even if it is of the picturesque, we shall have performed a service to our country which will not help ourselves alone when we plan our homes and lives.

Maxstoke Castle, Warwickshire.

The Reverend D. L. Lee-Elliot, the present tenant, has, with the owner's concurrence, lent Maxstoke Castle to the British Red Cross Society as a V.A.D. auxiliary hospital for convalescent soldiers. There will be accommodation for thirty patients and a staff of nurses. The castle is about three miles distant from Coleshill. The place is cited as Machintone in the Domesday Survey. It belonged to William de Odingsells, *temp.* Henry III, and then passed to the families, in turn, of Clinton, Stafford, and Dilke. Sir Thomas Dilke bought it from Sir Thomas Egerton, keeper of the great seal to Queen Elizabeth. The castle consists of the greater portion of the buildings erected six hundred years ago; they form an irregular quadrangle which has octagonal towers at the four corners and a gateway; it is encompassed with a wide moat and pleasure grounds. There are also remains of the priory founded in 1336 by Sir William de Clintor, Earl of Huntingdon, for Augustinian canons, and dedicated to the Holy Trinity and Virgin, St. Michael and All Saints, which, at the Suppression, had a revenue of £129 11s. 8d. per annum.

BOOKS.

English Church Woodwork. A Study in Craftsmanship during the Mediaeval Period A.D. 1250–1550. By F. E. HOWARD and F. H. CROSSLEY. Illustrated. (London: B. T. Batsford, Ltd.)

MESSRS. B. T. BATSFORD, LTD., will shortly issue one of the most comprehensive and useful of works which they have published which deals in a comprehensive manner with English church woodwork from 1250 to 1550. It is illustrated with 380 reproductions taken from the photographs of Mr. F. H. Crossley — the author of "Cheshire Stallwork," who has selected work of unusual interest and merit, and whose photographs are perfect in their technique and quality of detail—and by 150 measured drawings. The text has been written by Mr. F. E. Howard, the author of "English Mediaeval Roofs," "Old Houses at Oxford," and other works, whose contribution to the book shows both profound knowledge and sympathy with his subject, the result being a volume of unusual value both to the architect and to the general reader who is interested in architecture and craftsmanship. Mediaeval work can be rendered in two ways, one almost affording an excuse for the work of the unsympathetic restorer by representing architecture as a maze of lines and intricate pattern work, the other giving the very essence of the unrivalled quality which renders the best work of the Middle Ages one of the abiding wonders of the world; and the quality of the illustrations in the forthcoming volume belongs to the last category and indicates the value of craftsmanship in what is too often considered a mechanical art. The author divides English mediaeval woodwork into that of three districts, divided by lines drawn from London to the Tyne and Dorsetshire to Cumberland, and states the differences in race probably account for differences in type, the Midlands being the home of the normal English race while the west was leavened by Celtic and the east by Danish influence. The Midland type, the author says, may be regarded as the typical English type; it is restrained, but charms because of its great simplicity and suitability as well as its reasonable construction, and a great deal of it was undoubtedly the work of village carpenters, who were by no means specialists in church design.

The Western school is remarkable for its sense of surface and texture. It produced an immense amount of work of extraordinary beauty, due to excellence of carving and fertility of design in the ornament. It was certainly the creation of specialists, and no one but a carefully trained craftsman could hope to excel in the manifold design of the ornament. It is possible to trace various groups of screens and benches to the common origin of the same workshop. The Eastern school is distinguished by a good sense of proportion, and by the beauty and invention of the general design. In it ornament is sparingly used, very carefully studied, and somewhat small in scale. The eastern work is put down to the work of skilled craftsmen specialising in church design, and was probably made at centres like Norwich and York much as it might be in the present day. The churches of the eastern counties being usually on a larger and more dignified scale than those of the west, needed a more sober and dignified treatment of accessories. The book is divided into sections, each of them dealing with a special branch such as structural woodwork, the fittings of the sanctuary, quire fittings, screens, roods and lofts, the fittings of the nave and tombs and movable fittings, and it is not too much to say that within the compass of a volume of moderate size the best data have been obtained, reproduced in such a manner as to be of real use for the architect as well as of the greatest interest to the general reader. The text is especially well written, and we shall welcome this the first important work produced since the death of Herbert Batsford as an eloquent proof that his colleagues and successors are determined to maintain the great traditions of the firm.

Some Modern Methods of Ventilation: With Special Reference to Public Buildings. By R. GRIERSON, A.M.I.M.E. (Messrs. Constable & Co. Price 8s. 6d. net.)

A CONCISE book on this important subject has long been wanted by architects. The hot air or indirect system of heating has suffered a severe check by the memorandum issued by the Ministry of Munitions on the Heating and Ventilating of Factories, in which the system is condemned. No doubt many complaints had been received from workers in badly arranged factories but we

R. A. EXHIBITION. Litt'ecourt, Northants. MR. WALTER CAVE, Architect.

know several factories in which this system has worked perfectly for years. Properly designed and with careful regulation and not too much recirculation of air, the combined system is certainly much cheaper both in cost of installation and in running cost. The author favours the direct heating system by means of radiators, supplemented where necessary by mechanical plenum ventilation, and either natural or mechanical exhaust. The fullest details are given as to ducts, heaters, air changes, air velocity, humidity, and every other consideration necessary to secure successful results. Also some very useful notes and tables as to testing the various installations in which anyone but a trained engineer might easily overlook an important detail.

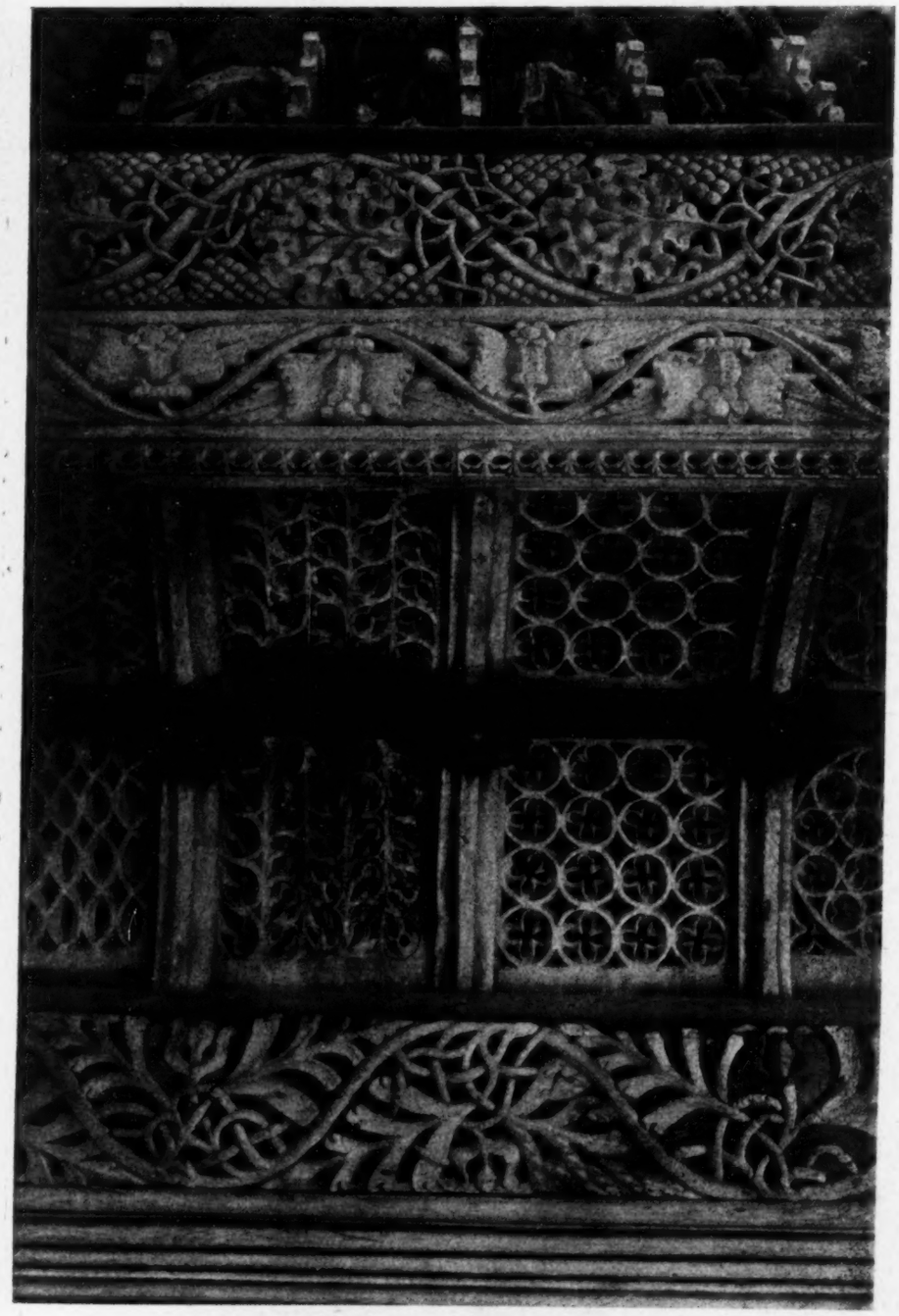
Clear thinking on this subject is difficult, owing to the absence of facts. The presence of carbon dioxide in the respired air has till recently been regarded as the dangerous element. Now we are told, on the authority of Dr. Leonard Hill of London University, that the presence of an increased quantity of CO_2 in respired air—even up to 300 parts as against the previously accepted limits of 6 to 8 parts in 10,000 parts of air has no deleterious effect and does not affect in the slightest degree the concentration of carbon dioxide in the blood. The chemical purity of the atmosphere is not the thing that matters, but the effect of the atmosphere upon the skin. The essentials appear to be equable temperature (60 deg. to 65 deg.), moderate humidity (45 to 60 per cent.), air movement up to 3 ft. per second, clean air and absence of odour. In certain places such as crowded halls and some schoolrooms the removal of bodily heat seems to be the determining factor to be considered.

These conclusions date only from 1914, so that we may expect to find some changes in our present systems after the war.

It is not surprising to find that in some of the States of America laws concerning these matters have been passed. In one case it is compulsory to take in 1,800 c.f. per hour for each 225 c.f. of schoolroom space and to evenly diffuse it and withdraw it, regardless of the weather conditions. The schedules for designing plants and the specifications of details all go to make this work indispensable for any architect who really wishes to know for himself what his heating and ventilating advisers are doing.

A History of Ornament. By A. D. F. HAMLIN, A.M., L.H.D., A.I.A., Professor of History at the University of Columbia. (London: B. T. Batsford.)

A HISTORY of Ornament is clearly difficult to write, since ornament is accessory and dependent on architectural form and its limitations are very difficult to fix. We cannot study a part without knowing a good deal of the whole, in the consideration of which we necessarily study the component parts. The study of part of a subject and the attempt to isolate it from its context was productive of the mistakes of many of the nineteenth century decorators, and is the fundamental rock on which the teaching of our art schools has been shipwrecked; but when all has been said there will always be many who will wish to isolate the honey which they think necessary for their immediate wants from the flowers of art, and for this reason books like this history will always be in request; and of its kind it is both good, clear and ocmprehensive, excellently illustrated with 400 line and photographic illustrations, including a few well-rendered colour plates. But just as our works on construction are weak and uninteresting because they endeavour to make an arbitrary division between construction and architecture of which it is an essential and inseparable part, so will all books on decoration which separate it from architecture, of which it is an essential and indissoluble element be incomplete and one-sided. We can study the art of a period because, though it is an evolution from the past and the genesis of a future development, it is complete in itself; but we cannot resolve it into decorative and constructional elements because they are indissolubly mixed and combined, and the attempt to do so has produced the mechanical element in modern art which all deplore. The book is an American one, and its compilation and illustration were both completed in America. Had Messrs. Batsford produced a book on the subject it would have been immeasurably better, both as to subject matter and illustrations.



Coving of the Roodloft, Llanarmo, Radnorshire.
From "English Church Woodwork" (Batsford). (*See page* 309.)

NEW COMPANIES.

The undermentioned particulars of new companies recently registered are taken from the Daily Register compiled by Jordan & Sons, Ltd., Company Registration Agents, Chancery-lane, W.C.:—

RECONSTRUCTIVE BUILDING AND ENGINEERING CO., LTD. (147,231), 10–11, Mincing-lane, London. Registered April 23. Nature of business indicated by the title. Nominal capital £2,000 in 2,000 £1 shares.

BURLINGTON PROPERTY CO., LTD. (147,221). Registered April 3. To purchase for investment or resale and to traffic in land and house and other property of any tenure and any interest therein, &c. Nominal capital £500 in 500 £1 shares.

WRAY BROS., LTD. (147,236). Registered April 23. To carry on business of monumental masons, sculptors, stone masons, and dealers in marble, granite, slate, and limestone and other stones. Nominal capital £30,000 in 30,000 £1 shares.

BRITISH PLASTER BOARD, LTD. (147,271). Registered April 26. Nature of business indicated by the title. Nominal capital £20,000 in 20,000 £1 shares.

A. T. PEYTON, LTD. (147,256), 18, High-street, Lewisham, London. Registered April 25. To carry on business of builders, decorators, plumbers, builders' merchants, general ironmongers, house and estate agents, &c. Nominal capital, £1 000 in 1,000 £1 shares.

THE BUILDING TRADE.

SOME PROBLEMS IN FINISHING WOODS.

By ARTHUR SEYMOUR JENNINGS, F.I.B.D.

A QUESTION which is quite frequently put to me is, "What is the best method of darkening oak when used for fitted furniture?" In one case an addition had been made to an old house, and the oak wainscoting in a large hall was extended in the same design. The problem was to exactly match the new work with the old, and it was suggested by my correspondent that a solution of liquid ammonia might answer the purpose.

For many years darkening oak has been done by the process known as "fuming," but it possesses serious disadvantages, notably the bad surface produced for the varnish or polish that is used for the finish. Fuming is done by enclosing the oak in an air-tight box or apartment in which are several vessels containing strong liquid ammonia, the fumes of which attack the acids in the wood and darken it. Obviously, the method cannot be applied to fitted furniture and the application of dilute liquid ammonia to an oak surface has often been used instead. Now, as a matter of fact, water should never be applied to the surface of any wood which is to be varnished or polished, for the reason that it will inevitably cause the grain of the wood to rise unevenly and necessitate a great deal of labour in rubbing down. The same objection applies to the use of all water stains.

The best method of darkening oak or other wood, whether fitted or not, is to use one of the oil stains now produced by most of the large paint manufacturing firms and sold under various names, such as "Scumble Stain," "Scum-Glaze," "Scumblette," "Matsine," &c. These specialities possess two advantages over ordinary oil stains, which have, of course, been known for many years. The modern article is ground exceedingly fine, a manifest advantage in itself, particularly in regard to the penetration of the wood. The medium used in grinding is pure raw linseed oil and other liquids which dry hard rapidly. The colours in which these scumble stains are made include several rich browns of varying degrees of strength, including one based on vandyke brown, which approaches black. This is the colour which would probably be used in matching the new wainscoting with the old in the question above referred to. The colour is thinned down to the desired shade simply by adding genuine American turpentine. To obtain an exact match would take some patience, and it might be necessary to mix part of a richer brown colour approaching a sienna in hue with the darker one to get what was wanted, but by making tests on a piece of the same kind of wood as that used in the construction of the new wainscoting, an exact match could be made, it being always remembered that the more turpentine added to the colour the lighter the tint.

The scumble colours or stains are made in many bright and rich colours, such as greens, blues, yellows, and reds, in addition to the browns, so useful for obtaining the effects of oak, &c. They have several other important uses in addition to those mentioned, and these will be presently explained.

In passing, the reader may be reminded that the words "scumble" or "scumbling" refer to the method of producing certain effects by applying any colour over any other one and removing portions of the former while wet so as to expose part of the colour beneath. Thus ordinary graining colour is a typical example of a scumble colour, because by means of graining combs, the thumb held on a piece of rag, and by other means, part of the graining colour is removed, showing the ground, which is, of course, of a different colour, beneath. Another example is in relief work, such as "Anaglypta," which is to be finished to produce an old ivory effect. Here the ground is a light cream and the scumble colour, which is darker, is applied over it, portions of it—principally at the edges of those parts of the design which are in relief—being wiped off. Strictly speaking, however, the term "scumble stain" is a misnomer, because these colours are not stains at all in the modern acceptation of the term, which means something of the nature of a dye. They are all made from pigments which are specially selected for their permanence and capabilities of being very finely ground. Unlike some dyes, they are quite permanent, even when exposed to the strongest sunlight, and this is one of their chief virtues. The word "stain," by the by, was no doubt originally used to indicate colouring both by means of pigments as well as dyes, hence English painters speak of tinting pigments as "stainers." The name of the Painter-Stainers' Company is also suggestive.

The Finish of Woods to Show the Grain.

Before proceeding to explain other uses of the specialities mentioned, something may be said as to the finish of hard and soft woods where it is desired to show the grain; in other words, the finish of wood where paint or enamel is not to be used. My remarks will apply equally to floors, doors and other constructional woodwork as well as to fitted furniture. It is assumed that the surface has been properly rubbed down and is in a proper condition to receive the finish. The first thing to be done in the case of soft woods, such as pine, deal, &c., is to give a coat of turpentine mixed with gold size in the proportion of, say, ten of the former to one of the latter by measure. This coat is quite necessary, in order to prevent absorption of the varnish. Very often animal size or glue is used for this purpose, but it does not give the best results, as humid atmosphere adversely affects it and spoils the gloss of the varnish. Many complaints of varnish losing its gloss or turning "milky" could be explained by the fact that animal size was used for the undercoat. The gold size and turpentine mixture, however, may be relied upon to "stand up" well and it dries hard in a few hours.

In the case of hard woods, such as oak, mahogany, walnut, &c., a different procedure is followed. To stop absorption a wood "filler" is used to fill up the pores of the wood. Most of the large varnish houses supply excellent fillers. They are in paste form, are thinned by the addition of turpentine, and are applied by means of a stiff brush used vigorously, sufficient colour being added to accord with the colour of the finish. The surplus filler is immediately wiped off with wood wool, sacking or rags, leaving the pores filled in. The corners and mouldings must be picked out with a butcher's wood skewer. After twelve hours' interval the surface is rubbed down with fine sandpaper and it is then ready to receive the first coat of colour.

As already intimated, this is best given by using a scumble stain or its equivalent. Pine may be rendered more acceptable in appearance if a very thin coat of light oak colour is given. Mahogany, walnut and oak will each receive a coat of the colour made specially for the particular wood, but in each case very little colour and plenty of turpentine will be used, the object being only to improve the general tone of the wood, and in case of the oak, to darken it according to taste. Pine may sometimes be coloured with advantage; malachite green gives a good effect, or a rich maroon or dark brown may be preferred to the somewhat insipid natural yellow of pine.

Upon a wood thus prepared one, two, or three coats of varnish may be given, according to the class of work. For fitted furniture the high gloss of a good varnish is often objected to and wax-polish or a flat varnish, *i.e.*, one drying without gloss, is usually much preferred. A wax polished surface possesses some attractions, especially for floors, but the objection to it is that it requires a constant polishing and renovation to keep it in good condition. Labour in these days being short, wax-polished jobs are not often carried out. A similar effect is produced by using a rubbing carriage varnish in two coats, carefully rubbing down each with finely powdered pumice stone and water and polishing the last coat with rotten stone and raw linseed oil. This gives a very delicate semi-gloss finish, which is most satisfactory. If a flat finish is desired, the polishing with rottenstone will, of course, be omitted.

Additional Uses of Scumble Colours.

For ordinary graining the advantage of using the class of colours referred to is that being ready mixed and very finely ground, they save a great deal of time and permit of good results. The best grainer in the world cannot obtain a good imitation of a wood if he uses coarsely ground colour. It is, however, in the production of "brush graining" effects that these specialities have proved so popular; in fact, it was because of the success met with in that direction that they have come to the front. To take a simple example of the use of colours for this purpose. A white ground is prepared in the ordinary way, and upon it is given a coat of very dark brown or black scumble colour. While wet this coat is brush grained by being "flogged" with a grainers' flogging brush or a nearly dry brush drawn over its surface. This removes a portion of the black in hair-like lines, exposing the white beneath, and the result is an exceedingly pleasing grey effect. By varying the colour of the ground and the graining colour an infinite number of different effects may be produced. No attempt is made to imitate any particular wood excepting so far as colour is concerned. The markings are wholly dispensed with, hence from an artistic point of view there can be no objection to this method, which makes no pretence to be anything but what it is. The cost is very moderate, considerably less than ordinary graining, and the effect for dining rooms, board rooms, offices and apartments of the kind is both solid and dignified. The work may be finished either with a glossy varnish or with one or more coats of rubbing varnish, each being rubbed down as already described, and this method will usually be found preferable. Or by way of variation the panels may be rubbed down and the stiles and rails left glossy.

Some excellent effects too may be produced by using rich colours on hard woods. For example, oak, pitch pine, &c., may be coloured a rich deep blue, green or red where the colour harmonises with the general scheme of decoration.

SUBSTITUTION OF CONCRETE FOR TIMBER.

THE following questions were put and replies given in the House of Commons on May 1st, on the subject of timber substitutes (see "Parliamentary Debates," Vol. 93, No. 48, columns 200, 201):—

Sir E. Lamb asked the Financial Secretary to the War Office whether any steps have now been taken to notify to the railway companies conducted under War Office control that a Cabinet Instruction has been issued as to the necessity of avoiding the use of timber wherever possible; and whether any steps have been taken to point out the advantages of using concrete in lieu of timber for railway sleepers (on sidings), signal and telegraph posts, gate posts, and fence posts, as successfully applied on several of the railway companies in the United Kingdom, in the United States, and in certain Continental countries?—Mr. Forster: The necessity of exercising economy in the use of imported soft wood for

railway purposes has been impressed upon the Railway Executive Committee, and the Committee has lately pointed out to the various railway companies the desirability of substituting concrete for timber wherever possible.—Sir E. Lamb asked the President of the Board of Trade whether he is aware that a Cabinet Instruction has been issued as to the necessity of avoiding the use of timber wherever possible; whether any steps have been taken to advise the railway companies of this instruction and the advantages of substituting concrete for timber for railway sleepers on sidings, signal and telegraph posts, gate posts, and fence posts; and whether other corporations coming within the purview of his Board during the war have received recommendations on this point?—Mr. G. Roberts (the Parliamentary Secretary to the Board of Trade): I understand that the Railway Executive Committee and other bodies have been approached on behalf of the War Office with a view to secure that substitutes shall be used for timber whenever possible.—Sir E. Lamb asked the Postmaster-General whether he is aware that a Cabinet Instruction has been issued as to the necessity of avoiding the use of timber wherever possible; whether he is aware that concrete poles are now cheaper than timber poles; and whether any steps have been taken to utilise concrete in lieu of timber for the large number of telegraph poles annually erected or re-erected in the United Kingdom by his Department?—Mr. Illingworth (the Postmaster-General): I am aware of the Cabinet Instruction to which the hon. member refers. The use of concrete or ferro-concrete poles in place of wood poles has been considered several times, but hitherto it has been found that the cost is prohibitive.—Sir E. Lamb asked the Secretary of State for the Home Department whether he is aware that a Cabinet Instruction has been issued as to the necessity of avoiding the use of timber wherever possible; and whether any steps have been taken to encourage mine owners to use concrete pit-props, &c., in lieu of timber, as largely used in the United States?—Mr. Brace: Yes, sir; the question of economy in the use of timber in mines has been receiving attention for some time. Owners have been urged to use substitutes, such as concrete, as far as possible, and I understand this is being done to a considerable extent.

PROPOSED NEW BUILDINGS AND OTHER WORKS.*

In these lists care is taken to ensure the accuracy of the information given, but it may occasionally happen that, owing to building owners taking the responsibility of commencing work before plans are finally approved by the local authorities, "proposed" works, at the time of publication, have been actually commenced. Abbreviations:—T.C. for Town Council; U.D.C. for Urban District Council; R.D.C. for Rural District Council; E.C. for Education Committee; L.G.B. for Local Government Board; B.G. for Board of Guardians; L.C.C. for London County Council; B.C. for Borough Council; and P.C. for Parish Council.

ASHTON.—£3,507 has been promised towards the cost of new wards at the Ashton District Infirmary. The building scheme, which also includes additions to the nurses' home, is estimated to cost £4,000.

BARLBY.—The site and plans of the proposed new Council school have been approved by the Board of Education.

BRADFORD.—Plans for the proposed residential open-air school have been submitted to the Education Committee by the City architect.

BROMLEY.—Plans recommended for approval:—Mr. J. C. Arnaud's plan of extension to dairy, No. 143, High-street; Mr. E. Ovenden's plan of re-drainage, estate office, London-road.

BROMLEY.—Poplar B.C. has approved an estimate from the Baths and Washhouses Committee of £10,000 for the provision of baths and washhouses in Bromley, in order that the scheme might be submitted to the L.G.B. with a view to sanction when conditions are favourable.

CAMBERWELL.—Drainage plans passed by B.C.:—At Carter, Paterson's premises, Chiswell-street, on application of Mr. Beaumont; at 142, Peckham Rye, for Ward & Sons; at 138 and 140, Camberwell-road, for Maxwell Bros.; at 45 and 43, Relf-road, for Mr. Wakefield; at 292, Camberwell-road, for Messrs. H. & C. Davies.

CHELTENHAM.—Plans passed by T.C.: Additions to Emmanuel Church, Naunton-crescent, for the vicar and churchwardens of St. Luke's; mess room, Sunningend Works, St. Mark's, for the Gloucestershire Aircraft Co., Ltd.; the Public Health Committee is to reconstruct the remaining portion of the sewer in Evesham road.

DEWSBURY.—The L.G.B. has approved of the Guardians' proposal to so build two of the three new pavilions in connection with the Base Hospital that they may be afterwards utilised for Poor Law purposes, involving an extra cost of £675.

DOVER.—It is reported that the South Eastern & Chatham Railway Co. intend to rebuild the Priory station as a passenger station.

* See also our list of Competitions, Contracts, &c., on page 313.

HACKNEY.—Drainage applications passed by B.C.: Additions, 79, Osbaldeston-road, for Mr. W. P. Smith; at Sherry's Timber Wharf and Mills, Lee Navigation Cut, for Messrs. J. Hamilton & Son; at 208, Amhurst-road, for Mr. I. Tanenbaum; at 15, 17 & 19, Walsingham-road, for Mr. C. Reitz; at 57, Rectory-road, and 11, 13, 15, 17 & 19, Penpoll-road, for Messrs. Harris & Wardrop.

HAMPTON.—The Licensing Justices have approved plans for alterations to the Island Hotel, Hampton, submitted by Mr. Fred Karno.

HESSLE.—The Education Committee of the East Riding of Yorkshire C.C. have notified the managers of the Church of England school that they will acquire a site for a new infants' school if the owners will sell on reasonable terms, and on condition that the managers alter and adapt the present school premises to provide adequate accommodation for the older children.

HILL END.—The Hertfordshire County Council is providing £1,500 for expenditure on asylum accommodation and repairs at Hill End Asylum during the current year.

LEWISHAM.—Plans passed by B.C.: Oil tank store, office and pump house, High-street, for the Anglo-Mexican Petroleum Co.

LIVERPOOL.—The late Mr. G. H. Ball has left £1,000 to the Corporation towards the cost of further extending or enlarging the Walker Art Gallery.

LUTON.—Plans passed by T.C.: Sanitary accommodation, Park-street, for Fricker's Metal Co.; timber shed, Park-road West, for A. Turner; hardening shop and store, Biscot-road, for Geo. Kent, Ltd.; additions, Hitchen-road, for Thermo Electric Ore Reduction Corporation, Ltd.; running shop, Kimpton-road, for Vauxhall Motors, Ltd.

MAIDSTONE.—The T.C. has passed the following plans: Queen's-avenue, motor garage, with loft over, for Mr. H. G. Cannon; High-street, shop sashes at Nos. 21 and 22, for Miss M. Marchant; Tonbridge-road, addition on ground floor at No. 131, for the trustees of Wm. Day, deceased.

NEWPORT (MON.).—Newport Waterworks Committee has decided to recommend the Corporation to proceed with the scheme for new waterworks at Penybont, Breconshire. The estimated cost is £600,000.

NORTHAMPTON.—Plans passed: Additions to school, Clare-street, for the St. Mary's Catholic School; sanitary arrangements, 22, Sheep-street, for A. R. & W. Cleaver; temporary sheds at bakery, Barry-road, for the Northampton Co-operative Society; new leather store, Adnitt-road, for G. & W. Morton.

PORT-GLASGOW.—Port-Glasgow Dean of Guild Court have had before them plans submitted by the Kingston Investment Company (Limited) for permission to erect 46 tenements of four-story dwelling-houses, having a frontage to the Glasgow-road, in the East End of Port-Glasgow, with five new streets, to be formed leading from the road to the Caledonian Railway.

SHELLEY.—Plans presented for the building of a wash-kitchen, &c., for Mr. E. Auckland at Woodhouse have been passed by the U.D.C.

SKIRLAUGH.—The R.D.C. is to lay a 3 in. water main from Bilton, through Wyton, Sproatley, and Flinton, to Aldborough.

SOUTH SHIELDS.—The T.C. has approved a plan of a factory in Shadwell-street, for Brigham & Cowan, Ltd.

MITCHELLS Limited, 142, Queen Street, GLASGOW, Scotland

Cablegrams: "IRONCROWN," Glasgow.

PIG IRON: "Foundry" and "Hematite" qualities.

STEEL BILLETS AND SLABS for Re-rolling.

ROLLED AND FINISHED STEEL MATERIALS, viz., Steel Plates for Shipbuilding, Bridge-building, &c. ("Ship" and "Boiler" qualities, &c.), Steel Angles, Flat Bars, Rounds, Squares, Hexagons, Steel Beams or Joists, &c.

IRON: Bar Iron, Hoop Iron, Horseshoe Iron, &c.

SUNDRIES: Hardware, including well-finished Locks and Brass Fittings, Firebricks, Fireclay, and SILICA Bricks "A. Y. DINAS" for intense Heat.)

MACHINERY; Waggons; Boilers.

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Heating, Ventilating and Domestic Engineers

HEATING AND HOT WATER INSTALLATIONS by ALL SYSTEMS

For Public Buildings, Hospitals, Mansion Houses, Baths, Conservatories, Garages, etc. :: :: :: Schemes and Estimates submitted on application.

S. D. MURRAY & CO., LTD. On H.M. Government List

Works—42-44, CARRICK STREET. 45, Hope Street, GLASGOW

RATES OF WAGES IN THE BUILDING TRADE.

THE following are the present rates of wages in the Building Trade in the principal towns of England and Wales. It must be understood that, while every endeavour is made to ensure accuracy, we cannot be responsible for errors that *may* occur :—

—	Masons.	Bricklayers.	Carpenters, Joiners.	Plasterers.	Slaters.	Plumbers.	Painters.	Masons' Labourers.	Bricklayers' Labourers.	Plasterers' Labourers.
	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.
Aberdare	9½	9½	9½	9½	9½	9	8	6½	6½	6½
Accrington	10½	10	10	9½	9	10	9½	6½	6½	6½
Altrincham	9½	1/-	11	10	8½	11½	11½	7	8	7½
Ashton-under-Lyne	11	1/-	11½	11	9½	1/-	10	8	8	8
Barnsley	10½	10½	10½	10½	9	10½	9½	7½	7½	7½
Barrow-in-Furness	10½	11	10½	10½	10½	10½	10½	8	8	8
Barry	9½	9½	9½	10	—	9	8½	6½	6½	6½
Bath	9	9	9	8½	8½	9	8	6½	6½	6½
Bedford	8	8	9	8½	8	9	6½	5½	5½	5½
Birkenhead	1/-	1/-	1/1	1/1	1/-	1/-	11	8	8	8
Birmingham	11½§	11½§	11½§	11½§	11½§	11½§	10½†	8½§	8½§	8½†
Bishop Auckland	9	9	10	9½	11	10½	8	6½	6½	7½
Blackburn	10½	11½	11½	10	10½	11	9½	7½	8	8
Blackpool	11	9½	11	9½	8½	9½	9½	6½	6½	6½
Bolton	10½	1/-	1/-	10½	11	10†	9½	6–7	7	7½
Bournemouth	8½	10	10	10	8½	10	9½	7½	7½	7½
Bradford	11½	11½	11½	11†	10†	10†	10½†	8½†	8½†	8½†
Bridgwater	6½	6½	6½	6½	6½	9½	8	4	4	4
Brighton	9½	9½	9½	9½	—	11	8	7	7	7
Bristol	11	11	11	11	—	10	8	8	8	8
Burnley	10½	10½	10½	10½	8½	9½	9½	7	7½	7½
Burton-on-Trent	9½	10	10½	10	9	10½	9½	7½	8	8
Bury	1/-	1/-	11½	11	11	11½	10½	8	8½	8½
Cambridge	9½	9	9	9½	9½	9½	9	7	7½	7½
Cardiff	10½	10½	10½	10½	10½	10½	10½	8	8	8
Chatham	8½	10	10	9½	9½	10	9½	7½	7½	7½
Chelmsford	8	7½	8½	9	—	7½	8½	7	7	7
Cheltenham	9½	9½	9½	9½	—	9½	9½	6½	6½	6½
Chester	10½	11	11	11	—	10½	10½	8	8	8
Chesterfield	9	10½	10	9½	9½	8½	8½	6½	6½	6½
Colchester	8	8½	8½	9	9	9	9	7	7	7
Coventry	1/-	1/-	1/-	1/-	8	1/-	1/-	8	8	8
Crewe	7½	8	7½	9	8½	8½	11	6½	6½	6½
Darlington	9½	10	10½	10½	10	9½	9½	7½	7½	7½
Derby	9½	11½	11	9	9	9½	9½	8½	8½	8½
Doncaster	9½	9½	10½	9½	9½	9	8	6½	6½	6½
Dudley	9½	11	11	10	10	9½	8	8	8	8
Durham	9½	9½	9½	9½	10	9	8½	6½	6½	6½
East Glam. and Mon. Valleys	10	10	10	10	—	—	9	7	7	7
Exeter	9½	9½	9½	9½	9½	9	8½	6½	6½	6½
Folkestone	8½	9	9	9½	8½	9	8	7	7	7
Gloucester	8	9½	9½	8½	8½	9½	8½	7	7	7
Grantham	8	8	7½	7½–8	7½–8	8½	8	7	7	7
Grays	—	11	11	—	—	11	9½	6½	6½	6½
Grimsby	9	10	10½	9½	9	9	8½	6½	6½	6½
Great Yarmouth	8	8	8	—	8	8	8½	6½	6½	6½
Halifax	11½	11½	11½	9	9	8	8½	6½	6½	6½
Harrogate	10½	9½	10	9	8	10	9½	7½	7½	7½
Hartlepools	10½	11	11	11	11	9	7½	8½	8½	9
Hastings	8½	8	8	8½	8	8	7	6½	6½	6½
Hereford	8	8	7½	8½	8	8	7	5½	5½	5½
Huddersfield	1/-	11	10½	9½	11	9	8½	9	9	9
Hull	11½	11½	11½	11½	11½	1/-	9	9½	9½	9½
Ipswich	9½	9½	9½	10	9½	10	9	7	7	7
Lancaster	10½	10	10	10	9	10	9	6½	6½	7½
Leamington Spa	9	9½	9½	8½	9	9½	8½	6½	6½	6½
Leeds	11½	11½	11½	11½	11½	1/-	10	9	9	9½
Leicester	11½	11½	11½	11½	11	10½	9	8	8	8
Lincoln	9	9½	9½	9½	8½	8½	8	6½	6½	6½
Liverpool	1/-	1/-	1/1	1/0½	11½	1/-	10½	8	8	8½
Llanelly	9½	9½	9½	8½	9	8½	8	6½	6½	6½
London	1/0½	1/0½	1/0½	1/0½	—	1/1	10	8½	8½	8½
Loughborough	9	9½	9½	9	9	9	8½	7½	7½	7½
Luton	9½	9	9½	8½	9	8½	7½	6½	6½	6½
Maidstone	10	10	10	10	10	10	9	7	7	7
Manchester	1/-	1/-	1/-	1/0½	11	1/1	11½	8	8	8
Mansfield	8½	11	10½	8½	—	10½	9	8	8	8
Merthyr Tydfil	9½	9½	9½	9½	9½	9	8½	6½	6½	6½
Middlesbrough	10½	11	11	11	11	10½	9	8½	8½	8½
Newcastle-on-Tyne	11½	11½	11½	11½	11	10½	9	8½	8½	8½
Newport, Mon.	10	10	10	10	10	10½	11	8½	8½	8½
Northampton	10	10	10	10	8½	1/-	9½	7	7	7
Norwich	8½	8½	8½	8½	8	8½	7½	6½	6½	6½
Nottingham	1/-	1/-	1/-	11½	11½	1/1	10	8	8	8½
Oldham	1/-	11	1/-	11½	10	10‖	9½	7½	8	8
Oxford	9½	9	9	9	8	9	8	6½	6½	6½
Plymouth	10*	9*	10*	9*	9*	10*	8½*	7*	7*	7*
Pontypridd	9½	9½	9½	9½	9½	9½	9	8½	8½	8½
Portsmouth	10½	10	10½	10½	10½	10½	8½	7½	7½	7½
Preston	10½	10½	10½	10½	10½	11	10½	7	8	8
Reading	9	9½	9½	10½	10½	9½	8½	6½*	6½*	6½*
Rochdale	10½	11½	11½	10	9½	1	10	8	8	8
Rochester	8	10	10	9	9	10	8½	7	7	7
Rugby	10	10	10	10½	11	10	9	7	7	8
St. Albans	10	10	10	10	10	10	9	7½	7½	7½
St. Helens	9	9½†	10†	9½	9½	9½	8	7	6½	6½
Scarborough	9	9½	9	8½	8	9	8	7	7	7
Sheffield	10½	11½	10½†	9½	10½	11	10	9	9	9
Shrewsbury	8½	9½	9½	9½	—	8½	7	6½	6½	6½
Southampton	10½	10½	10½	10½	10½	10½	9½	7½	7½	7½
Southend-on-Sea	9	9	9	9	P'cework	9	7	6	6	6
Southport	11	10	10½	10	10	10½	11	7	7½	7½
South Shields	11½	11½	11½	11½	11	10½*	11	8½	8½	8½
Stockport	1/-	11½	11½	11½	10½	1/-	9½	8	8	8
Stockton-on-Tees	10½	11	11	11	11	10½	9	8½	8½	8½
Stoke-on-Trent	10	10½	10	10	—	9½	9½	7	7	7½
Stroud	8	8	8	8	7½	7½	7½	6	6	6
Sunderland	/-	1/-	1/-	11	11	9½	11	7	7	9
Swansea	10½	10½	10½	10½	10½	9	10	7½	7½	7½
Taunton	8	8	8	8	—	8	7	5½	5½	5½
Torquay	8	8	8	8	8	8	8	6	6	7½
Wakefield	10	10	9½	9½	8½	10½	9	7½	7½	7½
Walsall	11½	11	11	11	11	11	9½	8½	8½	8½
Warrington	8½	11½	11	11½	8½	11	10	6½	7½	7½
West Bromwich	11	11	10½	10½	—	10	9	8	8	8
Wigan	10½	11	10½	11	9½	10½	9½	7	8	7
Windsor	9	9	9	10	—	9	—	6	6	6
Wolverhampton	1/-	1/-	1/-	11	11	1/-	10½	9	9	9
Worcester	9	9½	9½	9½	9½	9½	8	7½	7½	7½
York	9½	9½	9½	9½	10	9½	8½	8½	8½	8½

The Masons' rate given is for bankers; fixers usually ½d. per hour extra.
* War bonus of £s. per week granted. † War bonus of 3s. per week granted. ‡ War bonus of 3s. 6d. per week granted.
‖ War bonus of 6s. per week granted. § 1d. per hour extra for men engaged on munition work.

Competitions, Contracts, &c.

For some contracts still open, but not included in this List, see previous issues. **Those with an asterisk (*) are advertised in this number.** Competitions, —; Contracts, iv, vi; Public Appointments,—; Auction Sales, xxxv. Certain conditions beyond those given in the following information are imposed in some cases, such as the advertisers do not bind themselves to accept the lowest or any tender; that a fair wages clause shall be observed; that no allowance will be made for tenders; and that deposits are returned on receipt of a bona-fide tender unless stated to the contrary.

*** It must be understood that the following paragraphs are printed as news, and not as advertisements; and that while every endeavour is made to ensure accuracy, we cannot be responsible for errors that *may* occur.

BUILDING AND PAINTING.

MAY 14.—**Burton-on-Trent.**—PAINTING, &c.—The E.C. invite tenders for the execution of certain works of painting, &c., at its schools. Specifications, &c., from Mr. L. E. Burgess, Secretary and Director of Education, Education Offices, Burton-on-Trent.

MAY 14.—**Cardiff.**—CLEANING, &c.—The Guardians invite tenders for cleaning, &c., Children's Homes at (1) Headquarters, Ely, Cardiff, and Penarth; and (2) Barry and Dinas Powis. Specification, &c., from Mr. Arthur J. Harris, Clerk, Union Offices, Queen's-chambers, Cardiff.

MAY 14.—**Lovington (Somerset).**—WALL.—The County Works Committee invite tenders for rebuilding the breast wall to bank supporting the Castle Cary to Somerton main road at Lovington, adjoining the River Brue. Drawing, &c., of Mr. Gordon R. Folland, Acting County Surveyor, County Surveyor's Office, Wells, Somerset. Deposit one guinea.

MAY 16.—**Lincoln.**—RE-PAINTING.—Lincoln Corporation Waterworks Committee invite tenders for repainting a steel lattice girder pipe bridge and subsidiary works in connection with their waterworks. Specification, &c., from Mr. Charles Horobin, Waterworks Engineer, Saltergate, Lincoln. Deposit, £1 1s.

MAY 22.—**London.**—PAINTING, &c.—West Ham Council invite tenders for the painting, cleansing, repair, &c., of public buildings. Specification, &c., at the Office of the Borough Engineer, Town Hall, West Ham, E.

JUNE 5.—**London.**—PAINTING, &c.—For painting and other works at Paddington Infirmary, in Harrow Road. Specification, &c., from Mr. S. J. Langford, Acting Clerk to the Guardians, Guardians' Offices, 313–319, Harrow-road, W.

JUNE 5.—**London.**—PAINTING, &c.—The E.C. of the Edmonton U.D.C. invite estimates for certain works of painting, cleansing, distempering, &c., to three schools within their district. Mr. Arthur Heap, Secretary to the Education Committee, Brettenham-road, Upper Edmonton, N. 18. Deposit, £1.

FURNITURE, MATERIALS, etc.

MAY 10–14.—**London.**—FURNITURE.—Supply to the Commissioners of His Majesty's Works, &c., (a) Card index cabinets, (b) oak dressing chests (600), (c) wash-handstands, oak (300). Forms of the Controller of Supplies, H.M. Office of Works, King Charles-street, Westminster, London, S.W. 1. Tenders must be delivered before eleven a.m. on (a) May 10, (b) May 11, and (c) May 14.

MAY 15.—**Glasgow.**—MATERIALS, &c.—The Corporation invite offers for materials and jobbing work required by the Parks Department for 6 or 12 months from June 1 next. Specifications, &c., of Mr. James Whitton, Superintendent of Parks, City Chambers, 249, George-street.

ENGINEERING, IRON AND STEEL.

MAY 14.—**London.**—STEEL TYRES.—Supply to the South Indian Railway Co., Ltd., steel tyres for locomotives and rolling stock. Specifications, &c., at the Company's offices, 91, York-street, Westminster, S.W. Copies of the drawings of Mr. Robert White, M.Inst.C.E., Consulting Engineer to the Company, 3, Victoria-street, Westminster, S.W.

ROAD, SANITARY, AND WATER WORKS.

MAY 12.—**Ruislip-Northwood.**—ROAD MATERIAL.—Supply to the Ruislip-Northwood U.D.C. of road material for the period up to April 30, 1918. Mr. Edmund R. Abbott, Clerk to the Council, Council Offices, Northwood, Middlesex.

MAY 25.—**Ely.**—GRANITE.—Supply to the U.D.C. of broken granite. Mr. Geo. Martin Hall, Solicitor and Clerk, Market Square, Ely, Cambs.

Auction Sales.

*London.—Messrs. Leopold Farmer & Sons will sell at an early date on the premises, Point Pleasant Wharf, building contractors' plant, stock and utensils. Catalogues of the auctioneers and factory specialists, 46, Gresham-street, E.C. 2, and 61, High-road, Kilburn, N.W. 6.

LAW REPORTS.

London Building Acts: Failure to Give Notice to District Surveyor.

At Tower Bridge Police Court on April 26, Messrs. Haywards, Ltd., of Union-street, Borough, were summoned before Mr. Cecil Chapman at the instance of Mr. C. W. Surrey, interim District Surveyor for Southwark and North Lambeth, for having fixed a sectional boiler and steam pipes, and having connected the flue therefrom to an old flue at the premises of the Healy Box Co., Ltd., 83, Southwark-street, S.E., without first giving notice to the District Surveyor.

Mr. Pasmore, of Messrs. Hicklin Washington & Pasmore, solicitors for the complainant, stated that the work was discovered through a complaint of smoke penetrating the party wall into the staircase of the adjoining building, and that, on investigation, it was found that the work done infringed several subsections of the various sections of the Act involved.

Mr. Francis, of Messrs. Francis & Veneer, solicitors for the defendant company, admitted the offence on behalf of his clients, but stated that, as the occupiers were carrying out other works at the same time, it was assumed that the necessary notice had been given by them.

The magistrate imposed a fine of 20s. and £4 4s. costs.

THE COURT OF APPEAL.

(Before Lords Justices SWINFEN EADY and SCRUTTON, and Mr. Justice BRAY.)

Damage to Roads by Extraordinary Traffic.

Abingdon Rural District Council *v.* City of Oxford Electric Tramways, Ltd.

THIS case was heard last week upon the appeal of the defendants from a judgment of Mr. Justice Sankey.

Plaintiff lost the action to recover £498 as expenses incurred in repairs to Foxcombe Hill-road and Wootton-road, between Oxford and Abingdon, because of damage done by the excessive weight and extraordinary traffic of the defendant's motor omnibuses.

Defendants denied that they had subjected the roads to excessive weight or extraordinary traffic, or had caused any damage to the roads, and they alleged that the roads had not been properly maintained and repaired.

Mr. Justice Sankey found as a fact that the road from Foxcombe Hill to Wootton-road was a country lane, more or less, that there was hardly any traffic along it before the omnibuses came, except that of a few carts, and that the road was very narrow and tortuous. Wootton-road was a better road than that from Foxcombe Hill to the Wootton-road, but did not approach the character of a main road. He came to the conclusion that the traffic in question was extraordinary traffic, and that the roads had been properly kept up, and that the plaintiffs had incurred extraordinary expenses to the amount of £390 in repairing the roads. Taking all the facts into consideration, he thought the plaintiffs were entitled to £350, for which amount he gave judgment for them with costs. Hence the present appeal of the defendants.

At the conclusion of the arguments their Lordships dismissed the appeal.

KING'S BENCH DIVISION.

(Before MR. JUSTICE RIDLEY.)

Restrictions on Building.

IN the King's Bench Division, before Mr. Justice Ridley, the case of Innholders' Company *v.* Wainwright was heard. This case involved a decision as to the effect of the prohibition by the Ministry of Munitions of building operations during the continuance of the war except under licence. The plaintiffs, who were the Master and Wardens of the Innholders' Company, claimed from Mr. Frank Wainwright, surveyor, Finsbury-pavement, a sum of £550, arrears of rent for certain premises in Moorgate-street, from June, 1915, to December, 1916, for which they alleged he was liable under an agreement dated February, 1914. The defendant denied liability.

Mr. Neilson (instructed by Druces and Attee) for the plaintiffs; Mr. Willoughby Williams (instructed by H. Reeves and Co.) for the defendant.

Mr. Neilson stated that, by the agreement, the defendant undertook that when the lease of the houses in question expired in June, 1916, he would pull the buildings down and erect new ones, and the plaintiffs undertook, on the completion of the new premises, to grant the defendant a lease of them for ninety-nine years at an increasing rent. On the expiration of the lease the defendant pulled the houses down, and was liable to pay a rent of £1,100 for one year. In July, 1916, the prohibition of the Ministry of Munitions came into force, and, the defendant being refused a licence to rebuild, the work of rebuilding was stopped. Counsel submitted that the order of the Ministry of Munitions did not relieve the defendant from his liability.

Mr. Williams contended that the order suspended the liability.

His lordship said the defendant could only become lessee after he had carried out the purpose for which the agreement was come to. Strictly speaking, there was no tenancy till the lease was granted. The obligation began during the time when the old houses were being pulled down and the new ones were being erected. For that period the relationship was not between owner and tenant, but simply an engagement between two contracting parties, which was suspended by the unforeseen event of the Government proclamation. The Court of Appeal might possibly hold that the proclamation put an end to the agreement altogether; he merely decided that it was suspended, and gave judgment for the defendant, with costs on that ground.

JAMES AUSTIN & SONS, LTD., beg to announce that all qualities of their well-known FLAX SASH LINES and BLIND LINES are now obtainable through all Rope Makers, Ironmongers, Merchants, Factors, and Wholesale Houses in Town or Country.

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TO ENSURE RELIABILITY PLEASE SPECIFY ANCHOR MAKE. LOOK FOR THE TRADE MARK & AVOID SUBSTITUTES.

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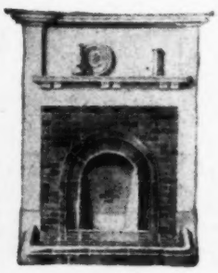

"DEVON" FIRES

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"DEVON" Fires are the Fire-on-the-hearth type of grate. They represent the perfect and scientific development of the old style. The fire burns on a clay bed, creates an incandescent heat, and consumes the whole of the fuel by slow combustion. "Devon" Fires are made in styles for each room in the house—can be modelled on architect's own designs—and offer wide scope for artistic and unusual colour schemes and effects. A suggestive selection of "Devon" Fires are on view at the showrooms.

The Book of the "Devon" Fires free on request

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87 NEWMAN STREET OXFORD STREET, W

WORKS—HEATHFIELD NEWTON ABBOT, DEVON

PRICES CURRENT OF MATERIALS.

[Owing to the exceptional circumstances which prevail at the present time, prices of materials should be confirmed by inquiry.—Ed.]

*** Our aim in this list is to give, as far as possible, the *average* prices of materials, not necessarily the highest or lowest. Quality and quantity obviously affect prices—a fact which should be remembered by those who make use of this information.

BRICKS, &c.

Per 1000 Alongside, in River Thames.	£ s. d.
Best Stocks	2 5 0
Picked Stocks for Facings	2 17 0

Per 1000, Delivered at Railway Depot, London.	£ s. d.		£ s. d.
Flettons	1 18 0	Best Blue Pressed Staffordshire	5 10 0
Best Fareham Red	3 15 0	Do. Bullnose	5 15 0
Best Red Pressed Ruabon Facing	5 5 0	Best Stourbridge Fire Bricks	6 10 0

GLAZED BRICKS—			
Best White, Ivory, and Salt Glazed Stretchers	14 17 6	D'ble Str'tch'rs	20 7 6
		D'ble Headers	17 7 6
		One Side and two Ends	21 7 6
Headers	14 7 6	Two Sides and one End	22 7 6
Quoins, Bullnose and 4½in. Flats	18 7 6	Splays and Squints	19 17 6

Glazed bricks priced at so much each, 25 per cent. advance on list.

Second Quality, £1 per 1,000 less than best.

	s. d.	
Thames Ballast	8	3 per yard, delivered.
Pit Sand	10 0	„ „ „
Thames Sand	11 0	„ „ „
Best Washed Sand	11 0	„ „ „
½ in. Shingle for Ferro-Concrete	10 0	„ „ „

Per ton, delivered.	£ s. d.		£ s. d.
Best Portland Cement	2 10 0	..	2 13 0

Do. £2 6s. alongside in 80-ton lots.
Ferrocrete 2s. 6d. per ton extra on above.
Best Ground Blue Lias Lime 1 7 6 at rly. depot.

NOTE.—The cement or lime is exclusive of the ordinary charge for sacks.

Grey Stone Lime ..... 47s. 0d. per ton delivered
Stourbridge Fireclay in s'cks 35s. 0d. per ton at rly. dpt

STONE.

	s. d.
BATH STONE—delivered in railway trucks at Westbourne Park, Paddington, G.W.R., or South Lambeth, G.W.R., per ft. cube	1 7
Do. do. delivered in railway trucks at Nine Elms, L. & S.W.R., per ft. cube	1 8½
Do. do. delivered on road waggons at Nine Elms Depôt	1 9½
PORTLAND STONE— Brown Whitbed, in random blocks of 20 ft. average, delivered in railway trucks at Westbourne Park, G.W.R., South Lambeth, G.W.R., or Nine Elms, or L. & S.W.R., per ft. cube	2 5½
Do. do. delivered on road waggons at Pimlico Wharf or Nine Elms Depôt, per ft. cube..	2 6½
White basebed, 2d. per ft. cube extra.	

RANDOM BLOCKS—Per Ft. Cube, delivered at Rly. Dpôt.

	s. d.		s. d.
Ancaster in blocks	2 0	Closeburn Red	
Beer in blocks	1 7½	Freestone	2 2
Grinshill in blocks	2 4	Red & White Mansfield random block	2 9
Darley Dale in blocks	2 5	Yellow Magnesian Limestone do. do.	3 3

YORK STONE—*Robin Hood Quality.*

Per Ft. Cube, Delivered at Railway Depôt.	s. d.
Scappled random blocks	3 4
Per Ft. Super. Delivered at Railway Depôt.	
6 in. sawn two sides landings to sizes (under 40 ft. super.)	2 5
6 in. rubbed two sides, ditto	2 8
3 in. sawn two sides slabs (random sizes)	1 0½
2 in. to 2½ in. sawn one side slabs (random sizes)	2 8½
1½ in. to 2 in. ditto, ditto	0 6½

HARD YORK—

Per Ft. Cube, Delivered at Railway Depôt.	s. d.
Scappled random blocks	3 0
Per Ft. Super., Delivered at Railway Depôt.	
6 in. sawn two sides landing to sizes (under 40ft. super.)	2 3
6 in. rubbed two sides ditto	2 7
3 in. sawn two sides slabs (random sizes)	1 0
2 in. self-faced random flags	0 5

TILES.

	Per 1,000 f.o.r. London. £ s. d.
Best machine-made tiles or hand-made sand-faced tiles from either Broseley or Staffordshire district	2 12 6
Ornamental ditto	2 15 0
Hip and valley tiles (per dozen)	0 5 6

SLATES.

	Per 1,000 of 1,200 f.o.r. London. £ s. d.
Best Blue Bangor Slates, 20 by 10	13 5 0
„ „ 16 by 8	6 12 6
First quality „ 20 by 10	12 15 0
„ „ 16 by 8	6 10 0
Best Blue Portmadoc, 20 by 10	13 5 0
„ „ 16 by 8	6 12 6
First quality „ 20 by 10	12 12 6
„ „ 16 by 8	6 7 6

WOOD.

BEST BUILDING REDWOOD.

Imported sizes.	Per standard. £ s. d.		£ s. d.
Deals: 4 in. by 12 in., 4 in. by 11 in., 3 in. by 11 in. 4 in. by 9 in., and 2 in. by 11 in.	41 0 0	..	45 0 0
9 in. by 9 in., 2½ in. by 9 in., and 2 in. by 9 in.	38 0 0	..	39 0 0

WOOD (*Continued*).

BEST BUILDING REDWOOD.	Per standard. £ s. d.		£ s. d.
Battens: 2 in., 2½ in., and 3 in. by 8 in.	35 0 0	..	36 0 0
2 in., 2½ in., and 3 in. by 7 in.			
2 in., 2½ in., and 3 in. by 6 in.			
Scantlings: 2 in. by 3 in., 2 in. by 3½ in., 2 in. by 4 in., 2 in. by 4½ in. .. 3 in. by 4 in., and 3 in. by 4½ in.	34 0 0	..	35 0 0
Boards: 1 in., 1¼ in., and 1½ in. by 6 in. and 7 in.	0 10 0	more than	
¾ in.	1 0 0	battens.	
Seconds	1 0 0	less than best	
Sawn pitch pine logs (about 35 cu. ft. average)	16 5 0	Per load. and upwards.	
Do. 6 in. to 10 in.			

	Per standard.		
Best Pitch Pine Deals	54 0 0	..	58 0 0
Under 2 in. thick	0 10 0	extra.	

JOINERS' WOOD.

White Sea First Quality Red: 4 in. by 11 in.. 3 in. by 11 in., and 2 in. by 11 in.	46 0 0	..	48 0 0
4 in. by 9 in.	41 0 0	..	44 0 0
3 in. by 9 in., and 2½ in. by 9 in.	40 0 0	..	41 0 0
3 in. by 11 in. boards	1 0 0	..	more than deals.
7 in. and 8 in. battens	38 0 0	..	39 0 0
7 in. and 8 in. boards	1 0 0	..	more than battens.
Archangel White Deals— Best 3 in. by 9 in. and 10 in. and 11 in.	42 0 0	..	44 0 0
Seconds, do.	2 0 0	less than best.	
U.S. Battens	37 0 0	..	38 0 0

Prepared Floorings and Matchings, Seconds Swedish Red and equal—

	Per square actual.		
1½ in. by 6½ in. planed and shot	2 5 0	..	2 6 0
1½ in. by 6½ in. planed and matched	2 6 0	..	2 7 0
1 in. by 6½ in. planed and shot	1 16 0	..	1 18 0
1 in. by 6½ in. planed and matched	1 17 0	..	1 18 0
¾ in. by 6½ in. planed, matched, and beaded, or V jointed	1 8 0	..	1 9 0
1 in. by 6½ in. do.	1 15 0	..	1 18 0

	Per standard.		
Columbian or Oregon Pine, best quality	56 0 0	..	58 0 0
Yellow Pine—First regular sizes	60 0 0	and upwards.	
Oddments			
Seconds, regular sizes			
Oddments			

Kauri Pine—Planks per ft. cube	0 8 0	to	0 10 0
Dry Wainscot Oak, per ft. super, as inch	0 1 0	..	0 1 6
¼ in. do. do.	0 0 10	..	0 1 2
Dry Mahogany—Honduras, Tabasco, per ft. super, as inch	0 1 6	..	0 2 6
Cuba, Mahogany	0 1 6	..	0 2 6
Dry Walnut, American, per ft. super. as inch	0 1 6	..	0 2 6
French, "Italian," Walnut	0 1 6	..	0 2 6
Teak, per load (Rangoon or Moulmein)	30 0 0	..	40 0 0
Do. do. (Java)	30 0 0	..	40 0 0
American Whitewood planks, per ft. cube	0 8 6	..	0 10 0
Glue, per cwt.	4 0 0	..	4 4 0

METALS.

JOISTS, GIRDERS, &c.

Rolled Steel Joists, ordinary sections, basis price
Plain Compound Girders, ordinary sections
Plain Compound Stanchions
Angles, Tees, and Channels, ordinary sections
Flitch Plates
Cast Iron Columns and Stanchions, plain ordinary patterns

Prices controlled by the Ministry of Munitions.

WROUGHT-IRON TUBES AND FITTINGS—

(Discount off List for lot of not less than £4 net value delivered direct from works. 5 per cent. less carriage forward if sent from London stocks.)

	Tubes.		Fittings.
Gas	47½	....	50
Water	42½	....	47½
Steam	37½	....	45
Galvanised gas	30	....	42½
„ water	21½	....	40
„ steam	15	....	37½

L.C.C. SOIL PIPE—

	Pipes Coated. s. d.		London Prices. Bends. s. d.		Branches. s. d.
2 in.	2 7	....	1 10	....	2 2
2½ in.	3 0	....	2 0	....	2 9
3 in.	3 9½	....	2 2	....	3 4
3½ in.	4 2	....	2 9	....	3 10
4 in.	4 6½	....	3 1	....	4 5

RAIN-WATER PIPES, &c.

	Pipe. s. d.		London Prices. Bends. s. d.		Branches. s. d.
2 in.	1 10½	....	1 0	....	1 4
2½ in.	2 1	....	1 2	....	1 8
3 in.	2 4½	....	1 5	....	2 2
3½ in.	2 11½	....	1 9	....	2 7
4 in.	3 2	....	2 1	....	3 1

L.C.C. DRAIN PIPES— London Prices.
4 in., 4s. 6d. .. 5 in., 5s. 6d. .. 6 in., 6s. 6d.

METALS (*Continued*).

	Per ton, in London. £ s. d.		£ s. d.
IRON— Common Bars	16 10 0	to	17 0 0
Staffordshire Crown Bars— good merchant quality	16 10 0	..	17 10 0
Staffordshire "Marked Bars"	17 10 0	..	18 0 0
Mild Steel Bars	19 0 0	..	19 10 0
Steel Bars, Ferro-Concrete quality, £10 basis price.			
Hoop Iron, basis price	20 0 0	..	20 10 0
„ „ Galvanised	32 0 0	..	—
(„ And upwards, according to size and gauge.)			
Sheet Iron Black— Ordinary sizes to 20 g.	22 0 0	to	22 10 0
„ „ 24 g.	23 0 0	..	23 10 0
„ „ 26 g.	24 0 0	..	24 10 0
Sheet Iron, Galvanised flat, ordinary quality— Ordinary sizes, 6 ft. by 2 ft. to 3 ft. to 20 g.	32 0 0	..	—
Ordinary sizes to 22 g. and 24 g.	32 0 0	..	32 10 0
Ordinary sizes to 26 g.	35 0 0	to	35 10 0
Sheet Iron, Galvanised, flat, best quality— Ordinary sizes to 20 g.	35 0 0	..	—
—— „ 22 g. and 24 g.	35 10 0	..	—
Ordinary sizes to 26 g.	38 10 0	..	—
Galvanised Corrugated Sheets— Ordinary sizes, 6 ft. to 8 ft. 20 g.	31 0 0	..	—
Ordinary sizes, 22 g. and 24 g.	31 10 0	..	—
Ordinary sizes, 26 g.	32 0 0	..	—
Best Soft Steel Sheets, 6 ft. by 2 ft. to 3 ft. to 20 g. and thicker	24 10 0	..	—
Best Soft Steel Sheets, 20 g. and 24 g.	24 15 0	..	—
Best Soft Steel Sheets, 26 g.	26 10 0	..	—
Cut Nails, 3 in. to 6 in.	26 0 0	..	27 0 0
(Under 3 in., usual trade extras.)			

LEAD, &c.

Delivered in London	£ s. d.		
LEAD—Sheet, English, 4 lb. and up	32 10 0	..	—
Pipe in coils	39 0 0	..	—
Soil pipe	42 0 0	..	—
Compo pipe	42 0 0	..	—

NOTE—Country delivery, 20s. per ton extra; lots under 5 cwt., 1s. 6d. per cwt. extra. Orders for over 1 cwt. should be accompanied by a certificate or licence, which can be obtained from the Director of Materials [A.N. 2 (E)] Hotel Victoria, S.W.

Allowance for old lead, £26 per ton.

COPPER— Strong Sheet ..... per lb.	0 1 6	..	—
Thin „	0 1 5	..	—
Copper nails „	0 1 6	..	—
Copper wire „	0 1 5	..	—
BRASS— Strong Sheet „	0 1 6	..	—
Thin „	0 1 5	..	—
TIN—English Ingots „	0 2 3	..	—
SOLDER—Plumbers' „	0 1 0	..	—
Tinmen's „	0 1 3	..	—
Blowpipe „	0 1 5	..	—

GLASS.

ENGLISH SHEET GLASS IN CRATES OF STOCK SIZES AND IN SQUARES IN ORDINARY SIZES

Per Ft.	Per Ft.		
15 oz. fourths .... 5d.	26 oz. thirds	7½d.	
„ thirds .... 5½d.	32 oz. fourths	8d.	
21 oz. fourths .... 6d.	„ thirds	9d.	
„ thirds .... 6½d.	Fluted Sheet, 15 oz.	6½d.	
26 oz. fourths .... 6½d.	„ 21 oz.	7½d.	

ENGLISH ROLLED PLATE IN CRATES OF STOCK SIZES.

	Per Ft.
⅛ Rolled plate	4d
⅜ Rough rolled and rough cast plate	4½d.
½ Rough rolled and rough cast plate	4½d.
Figured Rolled, Oxford Rolled, Baltic, Oceanic, Arctic "Stippelvte," and small and large Flemish white	5d.
Ditto, tinted	6½d.
Rolled Sheet	4½d.

PAINTS, &c.

		£ s. d.
Raw Linseed Oil in pipes ..... per gallon		0 5 0
„ „ „ in barrels	„	0 5 1
„ „ „ in drums	„	0 5 4
Boiled „ „ in barrels	„	0 5 4
„ „ „ in drums	„	0 5 7
Turpentine in barrels	„	0 4 7
„ in drums	„	0 4 10
Genuine Ground English White Lead, per ton (In not less than 5 cwt. casks)		53 0 0
Genuine White Lead Paint— "Blackfriars," "Nine Elms," "Park," and other best brands (in 14 lb. tins) not less than 5 cwt. lots .. per ton delivered		68 0 0
Red Lead, Dry ..... per ton		56 0 0

Orders for over 28 lb. of White Lead, White Lead Paint, and Red Lead should be accompanied by a certificate or licence, which can be obtained from the Director of Materials (A. N. 2 (E.), Hotel Victoria, S.W.)

Best Linseed Oil Putty ..... per cwt.	0 14	0
Stockholm Tar ..... per barrel	4 5	0
Filocol ..... per cwt.	0 10	0

VARNISHES, &c.

	Per gallon £ s. d.
Fine Pale Oak	0 8 0
Pale Copal Oak	0 10 0
Superfine Pale Elastic Oak	0 12 0
Fine Extra Hard Church Oak	0 10 0
Superfine Hard-drying Oak, for seats of Churches	0 14 0
Fine Elastic Carriage	0 12 0
Superfine Pale Elastic Carriage	0 16 0
Fine Pale Maple	0 10 0
Finest Pale Durable Copal	0 18 0
Extra Pale French Oil	1 1 0
Eggshell Flatting	0 18 0
White Pale Enamel	1 4 0
Extra Pale Paper	0 12 0
Best Japan Gold Size	0 16 0
Best Black Japan	0 10 0
Oak and Mahogany Stain	0 9 0
Brunswick Black	0 8 0
Berlin Black	0 16 0
Knotting	0 16 0
French and Brush Polish	0 12 0

TENDERS.

Communications for insertion under this heading should be addressed to "The Editor," and must reach us *not later than 12 noon on—Wednesday.*

* Denotes *accepted.* † Denotes *provisionally accepted.*
‡ Denotes *recommended for acceptance.*

BEDFORDSHIRE.—The County Council has accepted tenders for the supply of granite to different districts from the following firms :—
Enderby and Stoney Granite Co., Groby Granite Co., Ltd., Mountsorrel Granite Co., Whitwick Granite Co., Cliffe Hill Granite Co., Dosthill Granite Co., Ellis & Everard, Ltd., W. Griffiths & Co., Ltd., B. J. Forder & Son, Midland Quarry Co., Ltd., West of Ireland, Croft Granite Co., Forest Rock Granite Co., Ltd.

BRADFORD.—For supplying and installing a Green's improved patent fuel economiser in place of one already existing at the Valley Road Works, for the Electricity Committee of the City Council :—
‡E. Green & Son, Ltd. £2,085

BRADFORD.—For supply of timber required for new class rooms at Thackley Open-air School of the Corporation :—
*Beecroft, & Wightman £100 7 11

HERTFORD.—For external painting and repairs at Weights and Measures Office, Hertford, for the Herts County Council :—
*R. Ginn & Son, Hertford £39 17 6

LONDON.—For paving of the roadways of Fenelon-road, Holland-lane, Bosworth-road, and Yeomens-road with tarred slag macadam, for the Kensington Borough Council :—
*Constable, Hart & Co., Ltd. £845

SOUTH SHIELDS.—For repairing damage to quay, for the Corporation :—
*J. G. Thompson..... £162 10

SOUTH SHIELDS.—For repairing the roof of the electricity station by patent glazing :—
*Mellowes & Co., Sheffield £215 17 4

SOUTHAMPTON.—For certain dredging work to be carried out in the River Itchen, Southampton, for the Southampton Harbour Board :—
*R. E. V. James, Ltd., Southampton.. £4,830

TRADE NEWS.

Boyle's Latest Patent "Air-Pump" Ventilators, supplied by Messrs. Robert Boyle & Son, Ventilating Engineers, 64, Holborn-viaduct, London, have been employed at the Drawing Office of the National Projectile Factory, Dudley.

We have received a copy of the April number of *Road Reinforcement*, issued by the British Reinforced Concrete Engineering Co., Ltd., 1, Dickinson-street, Manchester. This interesting little publication contains articles entitled "Professional Responsibility." "Fitting the Vehicle to the Road," and a feature entitled "Tramway Foundation Renewals in Doncaster," by Mr. R. E. Ford, A.M.Inst.C.E., Acting Borough, Surveyor, Doncaster.

PATENTS.

APPLICATIONS PUBLISHED.*

100,364 of 1916.—Compagnie Manufacturiere Marcalex : Drilling, grinding, sawing, and like machines.

105,186.—Robert Frederick Dampier : Window-frames and sashes.

105,203.—Frank Bernhard Dehn : Furnace arches and bricks therefor.

105,264 of 1916.—Leonard Taylor : Stair-rod eyes.

105, 281 of 1916.—Wilhelm Weber : Tool for enlarging bore-holes.

105,299 of 1916.—George Allison : Attachments to ladders to prevent slipping thereof.

105,300 of 1916.—Geoffrey Arthur Martineau and Gaston Madeley Martineau : Clinometers.

105,319 of 1917.—William Beel White : Water-heating apparatus for greenhouses, churches, and other buildings.

TO CORRESPONDENTS.

NOTE.—All communications with respect to literary and artistic matters should be addressed to "THE EDITOR" (and not to any person by name); those relating to advertisements and other exclusively business matters should be addressed to THE BUILDER, LTD., and *not* to the Editor.

All communications must be authenticated by the name and address of the sender, whether for publication or not. No notice can be taken of anonymous communications.

The responsibility of signed articles, letters, and papers read at meetings rests, of course, with the authors.

* All these applications are now in the stage in which opposition to the grant of Patents upon them may be made.

AUSTRIAN and RIGA.
FIRST-CLASS, MILD GRAINED, DRY
WAINSCOT OAK.
J. GLIKSTEN & SON, Ltd.,
Carpenter's Road, Stratford, E.
Telegrams: "Gliksten, Strat, London. *Telephone No.:* Eastern 3771 (5 lines).

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Asphalte.—The Seyssel and Metallic Lava Asphalte Co. (Mr. G. F. Glenn), Office, 42, Poultry, E.C.—The best and cheapest materials for damp-courses, railway arches, warehouse floors, flat roofs, stables, cow-sheds and milk-rooms, granaries, tun-rooms, and terraces. Asphalte Contractors to Forth Bridge Co. T.N. Central 2644.

Seasoned AUSTRIAN, RUSSIAN and JAPANESE Oak
SYDNEY PRIDAY,
KING WILLIAM HOUSE, 2a, Eastcheap, LONDON, E.C.
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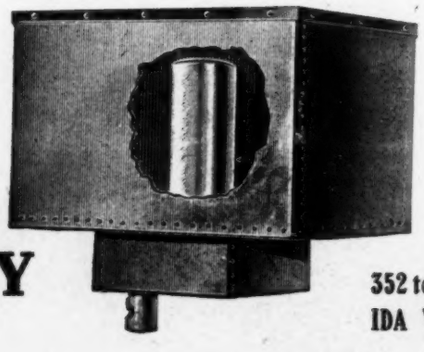
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